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ABSTRACT

The Public Telecommunications Act of 1988 requires the Corporation for Public Broadcasting to report annually on the provision of service to minority and diverse audiences by public broadcasting and public telecommunications entities. This report includes the third triennial assessment and the seventh annual report on services. The assessment is based on the results of a national survey which sampled members of the three largest minority communities specified in the Act--African-Americans, Asian-Americans and Hispanics--along with Whites, and provides statistically comparable results so that the attitudes and perceptions of all groups can be examined together. As in all previous reports on services, this one provides quantifiable, objective measures of public broadcasting's commitment to serve diverse audiences, including production and broadcast of television and radio programming; community outreach activities; audiences' use of programming; minority employment, hiring and training within public broadcasting; efforts to increase the participation of minorities in public broadcasting; and efforts to increase the number of minority public television and radio stations meeting the objective criteria that enable them to qualify for financial support from the Corporation. Some statistical data from the survey is also included. (AEF)

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CORPORATION FOR PUBLIC BROADCASTING

A Community of Common Interests

Public Broadcasting and The Needs of Minority and Diverse Audiences And Public Broadcasting's Services to Minorities and Other Groups

A Report to the 104th Congress
and the American People
Pursuant to Pub. L. 100-626

July 1, 1995

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CORPORATION FOR PUBLIC BROADCASTING

A Quarter Century of Quality Programming

Richard W. Carlson
President and Chief Executive Officer

July 1, 1995

The Honorable Kelly D. Johnston
Secretary of the Senate
S-208 The Capitol
Washington, D.C. 20510

Dear Mr. Johnston:

In accordance with the Public Telecommunications Act of 1988, Pub.L. 100-626, sec. 9(a), 102 Stat. 3207, 3211 (1988), codified at 47 U.S.C. 396 (m)(2), I am pleased to transmit to you the Corporation for Public Broadcasting's triennial assessment of the needs of minority and diverse audiences and the Corporation's annual report on the provision of services to minority and diverse audiences by public broadcasting entities and public telecommunication entities.

Sincerely,

RW Carlson

Attachment

901 E Street, NW
Washington, DC 20004-2037
(202) 879-9800
FAX: (202) 783-1020

CORPORATION FOR PUBLIC BROADCASTING

A Quarter Century of Quality Programming

Richard W. Carlson
President and Chief Executive Officer

July 1, 1995

The Honorable Robin Hewlett Carle
Clerk of the House of Representatives
H-105 The Capitol
Washington, D.C. 20515-6601

Dear Ms. Carle:

In accordance with the Public Telecommunications Act of 1988, Pub.L. 100-626, sec. 9(a), 102 Stat. 3207, 3211 (1988), codified at 47 U.S.C. 396 (m)(2), I am pleased to transmit to you the Corporation for Public Broadcasting's triennial assessment of the needs of minority and diverse audiences and the Corporation's annual report on the provision of services to minority and diverse audiences by public broadcasting entities and public telecommunication entities.

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Contents

Foreword 1

President's Introduction 3

Part One: The Needs 5

Public Television and Diverse Audiences 7
A Snapshot of a Relationship

Public Radio: 19
Reaching Up, Reaching Out

Part Two: Public Broadcasting's Services 21

National Programming 23

Outreach and Other Services 33

Local Programming and Services 39

Audiences' Use of Programming 47

Support to Enhance System Diversity 53

Employment, Hiring, and Training 61

Minority-Controlled Stations 65

Footnotes 70

Employment Tables 72

Foreword

The Public Telecommunications Act of 1988 requires the Corporation for Public Broadcasting (CPB) to report annually on the provision of service to minority and diverse audiences by public broadcasting and public telecommunications entities. In addition, the Act also requires the Corporation to compile a triennial assessment of the needs of these audiences. The Act defines minority and diverse audiences as racial and ethnic minorities, including African-Americans, Asian-Americans, Hispanics, Native Americans and Pacific Islanders; recent immigrants; persons who do not speak English as their native language; and adults who lack basic reading skills.

This report includes the third triennial assessment and the seventh annual report on services. The assessment in based on the results of a national survey conducted specifically for this report, *Attitudes Toward Public Television*, which sampled members of the three largest minority communities specified in the Act—African-Americans, Asian-Americans and Hispanics—along with Whites, and provides statistically comparable results so that the attitudes and perceptions of all groups can be examined together. This new information supplements a considerable body of both quantitative and qualitative research conducted by the Corporation over the years into the needs and perceptions of public broadcasting's diverse audiences, including racial and ethnic minorities.

As in all previous reports on services, this one provides quantifiable, objective measures of public broadcasting's commitment to serve diverse audiences, including production and broadcast of television and radio programming, community outreach activities, minority employment and training within public broadcasting, efforts to increase the participation of minorities in public broadcasting, and efforts to increase the number of minority public television and radio stations meeting the objective criteria that enable them to qualify for financial support from the Corporation.

President's Introduction

The Public Broadcasting Act of 1967 found that "it is in the public interest to encourage the development of programming that involves creative risks and addresses the needs of unserved and underserved audiences, particularly children and minorities." Fulfilling this mandate is a foundation of public broadcasting's mission.

Each year, at the direction of Congress, the Corporation for Public Broadcasting reports on public broadcasting's effort to attract a more diverse audience. Every three years, the Corporation assesses that performance. This year, CPB sponsored a nation-wide survey, asking Asian-Americans, African-Americans, Hispanics and Whites to rate public broadcasting's performance.

Here's a summary of the results:

- Public programming appeals to a cross-section of Americans, including all ethnic and racial groups we surveyed.

- Americans appreciate and respect public television's investment in children's programming.

- Americans applaud and recognize public broadcasting for its commitment to promoting quality in an television era where violence mars programming.

- Americans watch public television because it provides unique programming. For most Americans, public television comprises more than documentaries, nature programs and children's programs. They watch public television because it offers the broadest range of programming choices.

Public broadcasters work hard to provide programs their viewers and listeners want. As an industry, however, we can do better.

How?

First, we will work to improve our services to the Hispanic communities. Our survey results show that there's a language barrier. We need to probe this issue and seek ways to address it.

Second, public broadcasting will continue to work to portray ethnic and racial groups fairly, and use our programming as a catalyst for bringing people together. Public television takes special care to create realistic, non-stereotypical characterizations of people from various backgrounds. Yet only 65 percent of people we surveyed believe public television performs better than other television networks in this area. Only 55 percent believe public television effectively bridges the gaps between racial and ethnic groups. Ninety percent, however, believe that public television performs as well as or better than other television networks in this important area.

Public radio, too, speaks to its audiences in many voices. It already reflects much of the diversity of America. The list of stations that regularly air Spanish-language programming, for example, would stretch across many pages of this report. On public radio listeners hear as many as twenty-eight other languages on programs throughout the country.

But public broadcasting strives to do more. During the last year, the Corporation researched the programming likes and dislikes of African-American listeners. The Corporation helped establish two new satellite services: Satélite, which will provide Spanish-language programming to stations in Hispanic communities; and AIROS, a satellite network that will interconnect public radio stations that provide service to Native Americans and their families.

I believe that as a public trust, public broadcasting has an obligation to go beyond minimally acceptable standards—an obligation to go beyond "doing as well as" others. Public broadcasting's obligation is to excel at providing programming and services for every American citizen. When public broadcasting does that, it lives up to its name.

Richard W. Carlson
President and Chief Executive Officer
Corporation for Public Broadcasting

Part One:
The Needs of Minority and Diverse Audiences

Public Television and Diverse Audiences: Snapshot of a Relationship

In May 1995, the Corporation for Public Broadcasting commissioned national research into attitudes and perceptions toward public television. The study was conducted by Yankelovich Partners under the Omnibus Survey, and included Asian-American, Black, Hispanic and White Americans.

The questions in the survey were designed to reveal viewing patterns among each of these groups; to reveal their attitudes about public television and its programming, and what kinds of programming they associate with public television; and to learn what kinds of programming they feel public television should be providing. The survey results are summarized in the text.

The research conducted for this report is only the latest in a number of studies the Corporation has conducted into the perceptions and television viewing preferences of diverse and minority audiences. This research has included both quantitative viewing data and qualitative focus group studies. Together, these studies form one of the more significant bodies of research into the viewing habits and preferences of diverse Americans.

Viewing Patterns

The first questions in the survey concerned people's awareness and viewing habits regarding public television. **The results demonstrate conclusively that public television is a well-established and regularly viewed institution among the great majority of all Americans.**

Are you aware of public television?

	Total	Asian	Black	Hispanic	White[1]
Yes	85.3%	87.8%	77.3%	83.3%	86.3%

Responses to this most basic of questions reveal an almost universally high awareness of public television among members of all ethnic groups, with a slight dip among Hispanics and a somewhat more pronounced drop among African-Americans.

This reduced awareness of public broadcasting, particularly among Black viewers, has long been a matter of concern for public broadcasters. In focus group research conducted over the years, Black participants who have been shown samples of public television programming covering topics of interest to the African-American community have consistently indicated their interest in watching such programs "if only I had known about them."

Unfortunately, public television programming is rarely promoted except through on-air announcements on public television—the promotional equivalent of preaching to the choir. This is not because public broadcasters don't want to reach out to new audiences, but because promotion budgets are uniformly small; public broadcasters are more likely to devote their limited funds to creating and broadcasting programs rather than promoting them.

However, it is possible to draw a second conclusion — that public broadcasting has essentially reached its maximum practical awareness levels. This conclusion is suggested by the fact that the question "Are you aware of public television?" is so broad—and could include people who have only *heard* of public television —that anyone with any genuine interest in public television's programs would answer affirmatively.

This line of reasoning is supported by a reality that is frequently overlooked when examining issues relating to ethnic and racial groups: minority television viewers choose the programs they watch for *personal* and *individual* reasons, just like any other viewers. People who tune in *This Old House* do so for one reason regardless of their racial or ethnic heritage: they want to learn how to fix things.

This unsurprising but often overlooked fact is demonstrated every year in minority audience research results; the most popular programs among minority viewers usually include the programs that are most popular among all viewers. Long-time mainstays of public television almost always turn up in the lists of most-watched programs among minority viewers, as does public television's superb schedule of children's programs.

How many hours of public television have you viewed during the past week?

	Total	Asian	Black	Hispanic	White
More than 3 hrs.	41.6	34.2	51.2	44.5	41.0
1-3 hrs.	23.4	29.0	29.1	18.0	22.5
1 hr. or less	14.8	15.4	9.1	12.7	16.0

Note: this and all other questions in the survey were asked only of those people who responded affirmatively to the first question; that is, to people who were aware of public broadcasting.

Not surprisingly, responses to this question mirror general viewing patterns that have been observed in other viewership studies. African-Americans, for example, tend to view more television in general than other groups, while Asian-Americans tend to view less. Public television's viewership clearly fits this pattern.

Inasmuch as viewers of color seem to treat public television much as they do television overall, the results shown here disprove the contention advanced by some that public television is essentially a tax-supported television service for the White middle class. **In fact, among people who are aware of public television, there is a higher percentage of heavy viewers among Blacks and Hispanics than among Whites.**

Although there are fewer heavy viewers among Asian-Americans as compared to other groups, the percentage who watch more than one hour is about the same as among Whites.

Two more questions were asked regarding *why* people tune in to public television:

Do you watch public television for one particular *type* of program or for several different types of programs?

	Total	Asian	Black	Hispanic	White
One type	14.2	8.8	8.1	22.5	14.5
Several types	82.5	89.9	89.4	77.5	81.7

Do you watch public television for one particular *program* or for several different programs?

	Total	Asian	Black	Hispanic	White
One program	10.9	10.8	6.2	19.1	10.7
Several progs.	88.8	89.2	93.8	80.9	88.8

Over the years, some critics have suggested that public television's viewership among minorities is artificially inflated by the inclusion of a relatively small number of programs specifically "targeted" to minorities such as *Tony Brown's Journal*, the long-running weekly public affairs program that frequently covers topics of particular interest to the African-American community. Others point to the airing of special programming during months that focus on recognizing America's ethnic heritage —such as Black History Month, Asian-American Heritage Month and Hispanic Heritage Month —as a token effort that could have the effect of boosting viewership numbers.

However, the results shown above suggest that these criticisms are not warranted, and that **the overwhelming majority of public television viewers of all ethnic backgrounds tune in to watch a variety of different kinds of programs.**

The clear exception to this conclusion is the high percentage of Hispanic viewers who tune in for just one type of program. This may reflect language issues within Hispanic families; research has shown that even among Hispanics who speak English fluently, Spanish is often the preferred language at home. For such viewers, the choice to view any English-language programming, including that on public television, is more likely to be driven by a very specific programming interest.

What Viewers Associate with Public Broadcasting

The next line of questioning sought to establish the qualities and characteristics that people associate with public television as compared to other television networks, and more specifically the types of programming people expect to find on public TV. **The results show that *all* viewers prize public television for its children's programming; its overall educational value; its freedom from violence; and its balanced, realistic portrayals of people of different races and ethnic backgrounds.**

The first series of questions concern the qualities that people associate with programs on public television. Survey participants could answer that public television's performance was better than all other networks, better than most other networks, as good as other networks, worse than most other networks, worse than all other networks.

Here, these questions have been arranged in order, according to the percentage of all respondents who felt public television was performing better than other television networks. (In the survey, the questions were read in random order.)

Public television provides good programming for children.

	Total	Asian	Black	Hispanic	White
Better than other TV	77.8	75.5	79.3	72.8	78.2
Better than/as good as other TV	94.9	92.4	94.9	92.8	94.9

It is fitting that public television's celebrated children's programming, with its deliberately inclusive casts, non-stereotypical portrayals, and strongly educational values, is uniformly accorded the greatest respect by members of all ethnic and racial groups, with fully three of every four respondents ranking public television's children's programs as better than those available from other television networks (including cable networks).

This result confirms studies that have consistently shown high viewership of public television's children's programs by minority households, and bolsters arguments for the efforts currently underway within public television to strengthen children's programming in order to provide a full-fledged ready to learn service.

The relatively lower figures for Hispanic survey respondents may again be a product of language preferences. Regardless of their cause, they should be a matter of concern for

public broadcasters —and in fact, efforts are underway to offer children's programming alternatives for Hispanic families.

Currently, several public stations are experimenting with broadcasts of the version of Sesame Street produced for Mexican television. In addition, the National Latino Communications Center, one of the independent minority consortia associated with public broadcasting, is exploring the possibilities of launching a complete national Latino educational channel.

Public television provides programming from which I've learned something I didn't know before.

	Total	Asian	Black	Hispanic	White
Better than other TV	75.6	76.7	74.8	68.9	75.7
Better/as good as other TV	94.6	99.5	93.2	95.1	94.7

Public broadcasting's virtually uniform high marks as a source of informal learning echo the results of other research conducted by CPB.

In fact, *educational* is the single most often used one-word description of public television, by people of all ethnic and racial groups. For example, during focus group research one Asian-American viewer said, "It targets people who want to be mentally stimulated. You can't just sit down and watch it like sitcoms," and a Hispanic viewer described public television as "the choice of those who want to be informed."

Again, Hispanic viewers are somewhat less inclined to rate public television above other networks.

Public television provides programming that is free from violence.

	Total	Asian	Black	Hispanic	White
Better than other TV	74.8	72.4	76.0	60.9	75.9
Better/as good as other TV	92.1	100	90.0	89.9	92.9

The public's perception of public television as a safe haven from the violence and mayhem that is frequently noted in commercial television programming is clearly recorded in the responses to this question; viewers rank public television ahead of other television programming by an overwhelming majority.

Reasons for the significantly lower percentage of Hispanic viewers that rate public TV's status as superior to other networks are not immediately clear.

Public television provides programming that the whole family can enjoy.

	Total	Asian	Black	Hispanic	White
Better than other TV	67.5	71.5	73.9	59.5	67.3
Better/as good as other TV	92.3	90.6	96.0	88.9	91.9

Responses to this question show slightly more variation among groups than those to other questions, with Whites somewhat less likely to rank public TV above other television networks as a source of family programming, and Hispanics significantly less likely. Language may again play a role in the depressed Hispanic response. Reasons for the slightly lower response among White viewers may relate to the word "enjoy;" White viewers are also slightly less likely to rank public TV as superior in providing programming that is "of interest to me" (see question below).

Public television portrays people of racial or ethnic backgrounds realistically and not as stereotypes.

	Total	Asian	Black	Hispanic	White
Better than other TV	65.6	74.2	69.1	58.5	64.6
Better/as good as other TV	91.2	92.0	92.5	86.3	91.1

Results of this question corroborate qualitative focus group research conducted in past years by CPB, in which members of ethnic and racial minorities have generally agreed that public television tries somewhat harder than other broadcast sources to provide balanced, realistic portrayals of minorities —and indeed to include portrayals of minority group members at all.

This issue has been raised repeatedly in focus groups by members of all ethnic minorities, who uniformly share the perception that there is very little representation of minorities on television, and that most of what there is involves stereotypical roles. It is a matter of enduring and serious concern to many people of color.

It is interesting that White viewers are less likely to credit public television as being superior to other television networks in representing people of ethnic and racial backgrounds than are African-American and Asian-American viewers, who presumably would be more sensitive to stereotyping.

The substantially lower percentage of Hispanic viewers who rank public television ahead of other broadcasters should be a matter of concern to public broadcasters. It reflects sentiments expressed in focus groups conducted by CPB, where a number of Hispanics expressed the feeling that members of other ethnic minorities had "broken through" on mainstream television to a greater extent than Hispanics.

Public television provides programming of interest to me.

	Total	Asian	Black	Hispanic	White
Better than other TV	56.7	59.4	67.9	63.4	54.2
Better/as good as other TV	87.3	88.5	96.1	84.9	86.4

The results for this question further dispute (albeit in a rather backhanded way) the notion that public television is a service primarily enjoyed by the White middle class; in fact, White viewers are less likely to agree that public television is better than other networks in providing programming of interest to me!

The results for this question are most usefully viewed in the context of the second question, above: that "public television provides programming from which I've learned something I didn't know before" —a proposition that brought overwhelming agreement.

For many viewers, this educational quality is a positive attribute. However, for others these same qualities are viewed in negative terms. In focus groups conducted by CPB, for example, several participants noted that public television's programming placed more demands on viewers than typical entertainment television, and some times could be too demanding. When viewers turn to television to relax, public television's more challenging fare may not be what they want to see.

Public television programs help me to understand more about people with racial or ethnic backgrounds other than my own.

	Total	Asian	Black	Hispanic	White
Better than other TV	55.8	63.9	66.5	54.6	54.4
Better/as good as other TV	90.6	98.7	93.7	86.6	90.1

The notion that public broadcasting can and should provide programming that helps America's different ethnic and racial groups bridge their differences and better understand each other has been expressed many times. Most public broadcasters would argue that this idea has found its way explicitly into scores of programs and series that have been produced and aired, and forms part of the underlying assumptions implicit in many other programs (for example, in the multiracial, multi-ethnic casts of children's programs).

In this context, the relatively low response for this question is disappointing. However, this low response may also simply reflect the difficulties inherent in creating programs that effectively and entertainingly close the gaps between people of different backgrounds.

Reasons for the two distinct layers in the response to this question (with Asian-Americans and Blacks more likely to give public TV higher marks, and Hispanic and White viewers less likely) are strictly conjectural, although the response of Hispanic viewers generally reflects a pattern that seems to indicate a feeling that public broadcasting is not serving the Hispanic community as well as it could be.

The final question in this section of the survey asked viewers what specific kinds of programs they associate with public television. Multiple responses from the list below were allowed, and the percentage of respondents for each type of program is shown in parentheses.

Which of the following types of television programming come to mind when you think of public television?

Programming that is different from most other networks (different)
Historical documentaries
Children's programs
Drama
Nature and Science Programs
News and/or business information
Musical performances
How-to programs, such as cooking or home renovation

	Total	Asian	Black	Hispanic	White
1st choice	Different (46.7)	Children's (49.8)	Children's (54.5)	Children's (53.8)	Different (46.5)
2nd choice	Children's (43.5)	Different (45.6)	Different (41.4)	Different (51.7)	Nat./Sci. (43.4)
3rd choice	Nat./Sci. (41.4)	Hist. Doc. (44.1)	News (40.2)	Nat./Sci. (39.0)	Hist. Doc. (42.4)
4th choice	Hist. Doc. (41.4)	Nat./Sci. (39.3)	Hist. Doc. (38.8)	Hist. Doc. (37.0)	Children's (41.2)
5th choice	How-to (33.9)	Music (38.6)	Music (35.9)	News (33.5)	How-to (35.2)
6th choice	Music (33.7)	How-to (33.0)	Nat./Sci. (30.5)	Drama (30.0)	Music (33.2)
7th choice	News (28.0)	Drama (29.7)	How-to (25.8)	How-to (26.5)	News (25.7)
8th choice	Drama (26.0)	News (28.8)	Drama (22.9)	Music (26.0)	Drama (25.2)

Two features of this chart are of particular interest. **First, the exceptionally strong association between public television and children's programs among Asian-Americans, African-Americans and Hispanics reinforces the important role these programs are playing in America's households, especially those of racial and ethnic minorities.** These results tend to validate the choices public broadcasters have made in providing strong support for educational children's programs, and suggest that their absence could disproportionately impact minority families.

Second, the strong identification among all groups of public broadcasting as a source of programming that is different from other networks argues strongly against the idea that public television has been "replaced" by cable channels. This argument is sometimes advanced to support the idea that public television is an idea whose time has passed, and that public broadcasting's mission of providing a source of programming free of the constraints imposed by commercial pressures has been rendered moot by the proliferation of choices on cable.

That argument is clearly contradicted by the results of this survey, which show that overall public broadcasting is still most recognized for the different types of programming it produces and broadcasts. Coupled with the results of the other questions in the section —demonstrating the high regard in which the majority of viewers hold public broadcasting on important issues regarding television —**these results comprise a powerful argument for the continued existence of public broadcasting as a unique and valued source of unduplicated programming.**

What Viewers Want From Public Television

The final series of questions concerned the types of programs that viewers felt public television should focus on for the future. **These questions reveal a greater diversity in opinion among different groups, but also show a clear emphasis on serving children of all ages.**

For each type of programming, survey participants could strongly agree that public television should provide more, moderately agree, neither agree nor disagree, moderately disagree, or strongly disagree.

Here, these questions have been arranged in order according to the percentage of all respondents who agreed that public television should be providing more. (In the survey, the questions were read in random order.)

Public television should be providing more programming for children beyond preschool age.

	Total	Asian	Black	Hispanic	White
Strongly Agree	52.9	53.0	64.2	54.5	50.9
Total Agree	89.7	92.5	92.9	91.4	89.1

In keeping with the recognition and importance placed on children's programming throughout this survey, every group except African-Americans (see next category) agreed that programming for children beyond preschool age constitutes public television's greatest priority; among African-Americans it ranked a close second.

Clearly, public television's focus on providing quality educational programming for children has found a supportive and appreciative audience among all Americans.

Public television should be providing more instructional television programming such as college courses, or courses that improve job-related skills.

	Total	Asian	Black	Hispanic	White
Strongly Agree	41.5	39.4	67.9	49.0	37.2
Total Agree	83.5	84.2	97.7	83.6	81.3

This importance accorded this category of programming may come as a surprise to some, but seems a logical extension of both public broadcasting's commitment to help educate America's children and its identification as a source of programming that helps people learn new things. Particularly noteworthy is the enormous interest in this type of programming among Black viewers.

In fact, through the years public television has been both a producer, broadcaster and distributor of a significant number of college-level telecourses in a wide variety of subjects; many of these courses still air with regularity on public television stations.

Public television should be providing more programs about racial or ethnic groups, such as documentaries about cultural heritage.

	Total	Asian	Black	Hispanic	White
Strongly Agree	31.6	40.9	54.4	48.5	25.7
Total Agree	72.9	87.8	87.6	84.6	68.7

The results for this question show the greatest discrepancy of any responses between White viewers on the one hand and ethnic and racial minority viewers on the other. It would seem that ethnic Americans are significantly more interested in learning about the cultural heritage and backgrounds of other Americans (or perhaps of their own group) than Whites are.

This interest has also been reflected in focus group research conducted by the Corporation, in which members of ethnic and racial minorities have indicated their interest in such programs for two primary reasons: first, to educate other Americans about the history, achievements, and challenges of minority groups; and second, to help members of the minority better understand their own culture and heritage.

One Asian-American viewer expressed the goal quite succinctly: "[Public television should do more] for general information about nationalities and cultures, because America stems from a lot of different cultures."

Public television should be providing more news and information.

	Total	Asian	Black	Hispanic	White
Strongly Agree	28.4	46.3	39.3	30.5	25.7
Total Agree	68.3	78.1	73.6	78.8	65.6

The most interesting aspect of the response to this question is the relative lack of interest among White viewers in receiving more news and information from public television.

The Results In Context

Perhaps the single most salient result of this survey is the high degree of agreement among viewers of different ethnic and racial groups. **There are few dramatic**

differences in the perceptions of public broadcasting that can clearly be ascribed to race or ethnic background.

The single greatest exception to this general result is to be found in the perceptions of Hispanic viewers; as noted earlier, public broadcasting appears to be serving Hispanics less well than other ethnic and racial groups. By themselves, the results of this survey do not suggest why this might be so; however, when combined with other research conducted and sponsored by the Corporation, the most likely conclusion is that the issue of language plays a significant role.

General research in the Hispanic community suggests that even for those who are fluent in English, Spanish often remains the language of choice at home. Moreover, as America's Hispanic communities grow through immigration, the number of people for whom Spanish is the native language is growing rather than falling, both in absolute numbers and as a proportion of the Hispanic population.

All of this suggests that public broadcasters will have difficulty effectively serving more Hispanic viewers unless the issue of language can be addressed. In recent years, public broadcasters have experimented with a number of different approaches. Trials were made using the Second Audio Program of the television signal to provide Spanish-language audio. Unfortunately, most older televisions are not equipped to take advantage of the SAP; moreover, an extensive study of the feasibility of this effort on a system-wide basis concluded that the costs were prohibitively high.

Experiments continue, however. Currently, KCOS-TV in El Paso is experimenting with Spanish-language open captions on selected programs, which may prove to be a viable approach for stations serving large Hispanic communities. Other stations are considering broadcasting *Plaza Sesamo*, the version of *Sesame Street* produced for Mexico. And the National Latino Communications Center is exploring the feasibility of launching a national Latino educational channel.

However, with the widespread availability of Spanish-language television, there is little reason for Spanish-speaking viewers to make a habit of watching English-language public TV. The ideal solution would be to provide all or most of public television's programming in Spanish on a separate television or cable channel. The costs of creating such a service, however, are prohibitive. In the meantime, public broadcasters will continue searching for measures that will allow them to better serve viewers whose primary language is other than English.

Issues of language also affect Asian-American viewers, particularly recent immigrants. If anything, however, solutions to the language issues of Asian-American viewers are even more remote, as several different languages are involved.

Public Radio:
Reaching Up, Reaching Out

Public radio has a long tradition of giving voice to people who are not otherwise often heard on the commercial airwaves. During the last year, CPB and public radio stations cooperated to find new ways to make such voices heard.

Work is continuing on two major technology-based projects that have the promise of bringing more and more varied choices: Satélite and AIROS, both satellite-based interconnection systems that will link radio stations serving Hispanic and Native American communities respectively. In addition, the Corporation is currently making preparations for a major research effort that will help public radio stations strengthen their services to African-American listeners.

Satélite provides for satellite distribution of programming primarily for Spanish-speaking radio audiences. Currently the programming is limited to a feed of the programming on KSJV-FM in Fresno, a Hispanic owned and operated station that broadcasts in Spanish. However, the goal of the service is to provide for interactive sharing of a full range of programming among stations serving Hispanic listeners.

Last April, a strategic planning meeting for Satélite was held to discuss issues of programming and access. The meeting included representatives of Hispanic public radio stations in California (KERU-FM/Blithe, KSJV-FM/Fresno, KBBF-FM/Santa Rosa), Colorado (KUVO-FM/Denver), Florida (WDNA-FM/Miami), Pennsylvania (WLCH-FM/Lancaster), Puerto Rico (WIPR-FM/San Juan, WRTU-FM/San Juan), Texas (KXCR-FM/El Paso) and Washington (KDNA-FM/Granger), and was funded in part by the Corporation.

Discussions were wide-ranging. They included financial issues such as the acquisition of the equipment necessary to create interactive connections (many of the stations represented at the meeting are small operations with very limited financial resources); governance issues, such who would make programming decisions about what would be on the service; and fundamental discussions about the value of national programming for stations that focus on providing local services for their specific audiences, particularly given the enormous diversity of Hispanic communities in America.

Despite these concerns, however, the managers were eager to move forward with a project that could supplement their locally-produced programming while ending a sense of isolation that virtually all of the participants felt. Moreover, projects funded by CPB's System Development Fund are helping to address some of the concerns voiced by the managers, including training projects currently underway at KSJV/Fresno, KDNA/Granger and WIPR/San Juan.

AIROS (the American Indian Radio on Satellite network) is a similar satellite-based interconnection project that will link public radio stations serving primarily Native American audiences. Many of these stations are located in physically remote settings (such as Alaska, the desert Southwest, and the High Plains) and operate with very slender financial resources; AIROS will help stations maximize their resources for local program production while overcoming the sense of isolation.

This year, through the System Development Fund, the Corporation has provided funding for an 18-month on-site training initiative that will involve nine Native stations in seven states. The training in professional reporting and production techniques will help create the necessary talent base for AIROS to achieve its potential.

Research into African-American Radio Listeners is designed to build on the system's current understanding of the needs, interests and motivations that affect African-Americans listening to public radio stations. The project will use both focus groups and an extensive survey to achieve five broad goals:

determine public radio's overall awareness in the African-American community;
identify the current characteristics of African-American listeners;
assess the values and benefits African-American listeners look for when choosing programs and formats;
determine how well public radio stations provide those values;
identify specific programs and formats that attract African-American listeners to public radio stations.

The Corporation recently convened an advisory board to evaluate and make recommendations for the research agenda. The board included producers, audience researchers, demographic specialists, development consultants and station managers. Among the board's specific suggestions were a reminder to include the full range of African-American audiences, including rural listeners, and to include a psychographic dimension in the research.

In addition, the board noted that the research results should allow for diversity within the system and within the audience, recognizing that there is no single African-American audience or station profile.

Part Two:
Public Broadcasting's Services to Minorities and Other Groups

National Programming

In 1992, CPB convened a diverse group of experts to consider the needs of minority communities and to evaluate what public broadcasters could provide to meet those needs. Among the most important goals identified were:

> To help all elements of society understand each other, by contributing to a common core of values and showing us the commonality of our experience.
>
> To provide information to help diverse groups take charge of their communities.
>
> To help diverse groups understand, appreciate and preserve their own cultures, enriching our shared traditions.
>
> To provide Americans who have low literacy skills and those for whom English is a second language with information, motivation to seek further education, and in some cases, instruction.

Along with other kinds of services that they offer their communities, public broadcasters produce and air programs that achieve these goals; many of them are highlighted in the next pages. In addition, because the production process is long for many programs, some of the more important ones that received production funding during the last year are also highlighted.

Of equal or greater importance than programming primarily dedicated to multicultural goals is the degree to which ethnic and racial diversity are woven into all programming decisions on a daily basis. That kind of integration attitude is hard to demonstrate by either statistic or anecdote, but an attempt is made in this report to provide some measures of public broadcasters' ongoing, routine efforts to integrate diversity.

Racial and Ethnic Diversity

Public broadcasters bring to their communities programs that help Americans bridge the gaps between different racial and ethnic groups —news and public affairs programming that examines issues like racism and prejudice, and attempts to overcome both of them; documentaries that provide an historical background to current issues; cultural programs that give viewers and listeners insight into the values and cultural heritage of diverse groups; dramas and performing arts programming that throws into sharp relief both the differences that distinguish people and their common humanity.

All of these programs, and more, have found a home on public television and public radio during the last year.

News and Public Affairs Programming

Tony Brown's Journal (produced by Tony Brown Productions, Inc., New York), a weekly public affairs program focusing on African-Americans

MacNeil/Lehrer NewsHour (MacNeil/Lehrer Productions, New York, WNET/New York, WETA/Washington), a nightly news program offering regular coverage

of civil rights issues, which included significant feature coverage of minority issues in more than 50 programs during the past year

"Martin's Lament" (Parallax Communications Inc., Atlanta and Depauw University, Greensboro, Indiana) looked at Martin Luther King's challenge to the church to lead the movement for true racial integration and explores fresh viewpoints on the issues

Frontline, "School Colors" (Center for Investigative Reporting, San Francisco, and WGBH Educational Foundation, Boston) focused on a year at a large urban high school in Berkeley, California, where teachers, students and parents are struggling with the question of whether diversity will enrich American society or tear it apart

No Time To Be a Child (WTVS/Detroit, Nomadic Pictures, Chicago, and Georgia Public Television/Atlanta) part of a series in the multiyear national Act Against Violence campaign, explores issues through the eyes of kids in the greatest danger

Reality Check: Club Connect Looks At World Racism (WTVS/Detroit), series for teenagers focuses on racism

The Merrow Report, "The Fifty Million Dollar Gamble" (American Community Service Network, John Merrow, New York), an in-depth look at school reform in an inner city high school

Home Waters (Central Television Productions for Channel Four, London, U.K.), stories of the Connecticut River and Native Americans

"The End of the Nightstick" (Peter Kuttner, Cyndi Moran, Eric Scholl, Chicago), a *P.O.V* program examines concerns about how police treat African-Americans and Latinos

"Passin' It On" (Nosotras Moving Pictures, Los Angeles), a *P.O.V.* program about the Black Panther movement and contemporary race relations

"Go Back to Mexico!" (The Documentary Consortium, Boston), *Frontline* episode examines illegal immigration focusing on California

Last Days of the Revolution (University of West Florida, Pensacola) looks at Cuba and Cuban immigrants

To the Contrary (Maryland Public Television/Owings Mills, Maryland), discussion of various topics, often involving minority issues

Crossroads (Earmark Inc., West Chester, Pennsylvania), from NPR, a magazine series, produced specifically to explore stories and events of interest to minority and diverse communities; last year's topics ranged from Chicano empowerment in California to African-American folk art

Talk of the Nation (National Public Radio, Washington) a national call-in radio program, hosted by Ray Suarez, regularly covering topics of interest to minorities; last year's topics included changes at the NAACP and immigration

NPR news magazine programs, *Morning Edition*, *All Things Considered*, and *Weekend Edition*, routinely covering items of interest to minorities, with more than 365 reports aired on minority-related topics (according to the NPR database); immigration issues and affirmative action were frequent topics

Horizons (NPR, Washington) examines a single issue in detail each week; examples included a stories on immigrant mothers, and Native Americans

Latino USA (University of Texas, Austin), from NPR, covered many stories about Latinos including stereotyping on television

National Native News Daily (Alaska Public Radio Network, Anchorage, Alaska), from Public Radio International, a Native American news service

Monitor Radio (Christian Science Monitor, Boston), from PRI, regularly reported on issues related to women and minorities in the U.S. Examples include broad coverage of immigration issues; a special series on the challenges faced

by minority families; a collaboration with American Indian Radio on Satellite (AIROS) to uplink "Nation to Nation," the historic White House meeting between President Clinton and tribal leaders from across the U.S.; 3 months of special reports on women's issues in the U.S. and abroad; many additional reports on topics of multiculturalism in the U.S.

The Lives of the Children—A Good Hmong Girl (Carol Gundersen and Claudia Hampston Daly, Minneapolis), from PRI, documentary about a young Hmong woman

The Shell Game (Milt and Jayme Lee, Porcupine, South Dakota), from PRI, a documentary that examined Indian gaming issues from Cass Lake, a small town on a Minnesota reservation

Barbara Jordan, A Profile of Strength (Darraine Maxwell and Samantha Beres, Washington), from PRI, a documentary that profiled the distinctive life and career of the first African-American woman elected to the Texas House of Representatives

The Virtual Border (Ginger Miles in association with KERA-FM/Dallas), from PRI, in-depth stories documented from the Rio Grande on both sides of the U.S.-Mexico border

Hiroshima: The River Remembers (John Biewen, Minnesota Public Radio), from PRI, a documentary to observe contemporary life in Hiroshima 50 years after the bomb

Historical Programming

"Midnight Ramble" *The American Experience* (WGBH/Boston) recounts the story of the independent film industry outside of Hollywood that produced moves for African-American audiences between 1919 and 1940

Frederick Douglass: When the Lion Wrote History (WETA/Washington and Roja Productions, Boston), documentary of the life and work of Douglass

America's Battlegrounds (Wisconsin Public Television), documentary about conflicts in American history

"The War for the Black Hills," *The American Experience* (WGBH/Boston), program about the struggle over lands with tribes of the Great Plains

"Ghost Dance," *The American Experience* (WGBH/Boston) chronicles the crackdown on Native American tribes in the aftermath of the Battle of the Little Big Horn

Indian America: A Gift from the Past (Media Resource Associates, Inc. Washington), archeologists discover information about the Makah people in Washington state

Baseball (Florentine Films, Walpole, New Hampshire and WETA/Washington), the series chronicles the history of baseball in America; the episode "Shadow Ball" focused on the Negro Leagues

The Tree of Iron (Peter Schmidt, Foundation for African Pre-History and Archeology), documentary about complex technologies in Africa in the past

Nobody's Girls—Five Women of the West (Maryland Public Television, Owings Mills, Maryland and Nobody's Girls, Inc., New York) highlights five women of diverse cultural backgrounds on the American frontier between 1860 and 1915

I'll Fly Away (Brand/Falsey in association with Lorimar Television, Los Angeles), a weekly dramatic series set in the South during the civil rights movement

Royal Blues: A Centennial Tribute to Bessie Smith (NPR, Washington), a tribute to the legendary Bessie Smith, the "Empress of Blues"

O Freedom Over Me (John Biewen, Minnesota Public Radio), from PRI, a documentary hosted by Julian Bond that recalled events of Mississippi's "Freedom Summer" 30 years later

Cultural Programming

Celebrate Storytelling with Danny Glover (Rabbit Ears Productions, Inc., Rowayton, Connecticut), stories with emphasis on Africa and African-Americans through dance, music and art

Charlie Rose (WNET in association with Rose Communications, Inc., New York), interviews with artists and authors, often on topics relating to minorities

Atlanta Symphony Gospel Christmas (Georgia Public Television/Atlanta and Brandenburg Productions, Glen Ridge, New Jersey), gospel music

"Griot New York" *Great Performances* (WNET/New York), African-American experiences in a series of dramatic dance vignettes

"Tejano Music Showcase: Freddy Fender, Flaco Jimenez, La Diferenzia, Rick Orozco, Joel Nava" (KLRU/Austin), *Austin City Limits* presented this showcase of Tejano music

In Performance at the White House "Aretha" (WETA/Washington), gospel, soul, and R&B are featured in this performance with Aretha Franklin, Lou Rawls and the Eastern High School Choir

In the Mix (WNYC/New York), a weekly program for teens

Performance Today (NPR, Washington) featured music composed by African-Americans in a series "Classical Music in Black & White"

Wade in the Water (NPR and the Smithsonian Institution, Washington), documentary about sacred music traditions in the African-American community

A Caribbean Christmas (World Music Productions, New York), from NPR, a sample of holiday music from the Caribbean

Afropop Worldwide (World Music Productions, New York), from NPR, contemporary popular music from Africa, the Caribbean, and the Americas

Club del Sol (Ceiba Productions, New York), from NPR, Latin music

Black Noel (Roger Hendricks Simon Studio, New York), form NPR, "A Christmas Carol" seen from the perspective of contemporary Black urban American life

Sonidos de las Americas: Mexico (American Composers Orchestra, New York and NPR, Washington) focus on Mexican concert music, at the annual Sonidos de las Americas festival

Sabroso: A Taste of Latin Music in the States (Felix Hernandez for Ceiba Productions, New York), from NPR, highlights the rich variety of Latin music in the U.S.

Charlie Parker's 75th Birthday (Tim Owens for NPR, Washington), tribute to jazz performer, Charlie Parker

To You American: A Tribute to William Grant Still (NPR, Washington), a musical tribute to this Dean of African-American composers

Tokyo and New York—A Tale of Two Cities (Rhoda Grauer and Julie Burstein for the Asia Society), from PRI, a documentary exploring the social, economic, and political issues facing two complex and vibrant cities

The African American Music Tree (Shari Hutchinson and Zane Knauss for South Carolina Educational Radio), from PRI, highlights the music of nearly two dozen African-American composers who lived and worked over the past two

hundred years, developed in cooperation with the Center for Black Music Research at Columbia College, Chicago

Recent Immigrants

Immigration to this country has reached historically unprecedented levels[2] through the last decade. While this great infusion of people, energy, and cultures has touched all parts of the country, it has affected them in very different ways. One town may become home to a growing Guatemalan community, for example, while another has Hmong people settling in.

Consequently, the most effective services for recent immigrants are generally provided on a local basis by individual public broadcasting stations, responding to the specific needs of their communities and viewing or listening audiences; many of the programs and services reported in the section on local programming reflect this focus.

Nationally, however, public broadcasters also offered programs that helped all Americans understand the historic importance, the social consequences, and the human stories of this remarkable wave of immigration. *The MacNeil/Lehrer NewsHour* featured several segments throughout the past year on the topic of immigration. Other television programs relating to immigrants include the following:

The Frugal Gourmet (A La Carte Communications) cultural influences of immigrants on American foods

"Memories of Tata" *P.O.V.* (Sheldon Schiffer, Los Angeles), story of a Nicaraguan immigrant family

"Escape From China," *P.O.V.* (Iris F. Kung—a pseudonym, New York) documentary about the underground railroad that helped the last of China's most wanted Tiananmen Square leaders escape to freedom

The topic of immigration also was extensively covered on public radio. Both immigration issues abroad and policy in the United States were covered on *Morning Edition, All Things Considered, MonitoRadio, Crossroads, Fresh Air, Weekend Edition, Horizons, Latino USA,* and *Soundprint*.

Public broadcasters have also made efforts to provide Spanish-language programming and services; these are described in the following section.

Americans Who Speak English as a Second Language

As with programming for recent immigrants, services and programming for people who speak English as a second language are most effectively scheduled and delivered by local stations, meeting the needs of their own viewers and listeners.

For example, with more than 500 Native American cultures, national programming in Native American languages is clearly not practical. A number of individual public radio stations, however, do offer bilingual programming in English and various Native American languages.

America's growing Hispanic communities also include a great diversity of national cultures. But for the most part, they all share two common languages, English and Spanish; and a large percentage of Hispanic families speak Spanish at home. Thus, providing national programming in Spanish is not only a practical enterprise, but a valuable one as well. Public broadcasters have responded.

Spanish-Language Programming

The WGBH Educational Foundation in Boston is promoting applications of one of the subcarrier portions of the television signal called the "second (or separate) audio program" (SAP) channel to provide television program audio in a second language. WGBH provides Spanish-language audio on national programs it produces that are of particular interest to Hispanic viewers. A recent nationwide study found a strong demand for Spanish-language translations of programs such as those offered on public television.

National Geographic Specials, Baseball, and *Discovering Women* were offered to stations with a Spanish translation on the SAP channel.

In addition to television programming in Spanish, there are a variety of outreach efforts offered in Spanish at the local stations, some of which are described in detail in the outreach section below.

One example of a bilingual project, supported by the CPB Office of Education, is the transmission in Spanish of the "Homework Hotline" at KSYS/KFTS-TV/Southern Oregon.

In public radio, Satélite, the Hispanic satellite program distribution network that is funded by CPB's Radio Program Fund, continued broadcasting programming from Radio Bilinguë of Fresno to stations throughout the country. Satélite provides a daily stream of Spanish-language programming to U.S. public radio stations.

Native American Program Distribution

In addition to the Satélite project, CPB has funded the planning and establishment of AIROS, a Native American satellite program distribution project. AIROS broadcast the White House "summit meeting" with Native Americans this spring. Both of these satellite projects are planned to increase and diversify public radio's audience and to bring minority-controlled stations into the public radio mainstream.

Before these networks were funded, nearly all of the CPB-funded Hispanic and Native American stations were not participating in the public radio satellite interconnection system. They did not participate because they believed there was no programming of value for their stations. Little programming was produced externally and sold or donated to these stations because they were not connected to public radio's satellite system. Now most Hispanic and Native American stations are constructing downlinks to take advantage of these new program sources.

Besides creating these networks, in 1994, CPB funded benchmark daily series for each to provide the signature programming that any new network requires. Both series premiered in the first half of calendar 1995.

Language Instruction

To help people learn English as a second language, the Annenberg/CPB Project has just completed development of an adult-level English-as-a-second language course. The flexible teaching materials will include a television series with integrated print and audio material. It is expected to be presented nationally on public television 1996.

In addition, captioned television programming has been identified[3] as a valuable aid in learning English, since viewers can hear and read the language simultaneously. Public television has long been a leader in captioning television programs, and many people learning English stand to benefit from the system's investment in captioning —particularly after closed-caption decoders become standard on most television sets in 1994.

Finally, it is appropriate to mention *Destinos*, a series funded by the Annenberg/CPB Project that helps viewers to learn Spanish. With its innovative approach to teaching language through immersion in a dramatic story — a format, popular in Hispanic cultures, called a *telenovela* — the series has found an audience not only with Americans learning Spanish as a second language, but with native Spanish speakers as well.

Coming Attractions

Programming for public television (and sometimes public radio, too) can take years to progress from the proposal stage to a finished production reaching into the homes of millions of Americans. Therefore, to provide a more complete picture of the activities undertaken by public broadcasters to serve diverse audiences, information about major programs and series that have received production funding during the last year is included here.

Television Program Fund

Mi Puerto Rico (Ortiz/Simon Productions, Cambridge, Massachusetts), a cultural and political examination of Puerto Rico and its relationship with the United States

The U.S. Mexican War: 1846-1848 (KERA-TV/Dallas), primetime series told in a national and multicultural context, examining the universal struggles for land, national identity, power, and peace

American Love Story (Zohe Film Productions, New York), documentary/dramatic narrative of an interracial couple who fell in love in 1967, married, raised two daughters and struggled against the racial stereotypes and societal prejudices trying to divide them

A. Philip Randolph (WETA/Washington), documentary on the life of Randolph, head of the Brotherhood of Sleeping Car Porters and labor and civil rights leader

International Performance Initiative (Perry Films, New York), development of a concept and proposal for a series and pilot featuring prominent recording artist to be produced with the Latin American Consortium

Hymn (Roja Productions, New York), special tribute to dancer, choreographer, and teacher Alvin Ailey

First Person Singular (Stan Zuckerman and Tim White, McLean, Virginia), series of profiles on John Hope Franklin, I.M. Pei, and Octavio Paz

Street Soldiers (New Images Productions, Inc., Berkeley, California), a documentary about the Omega Boys Club of San Francisco, a project for urban African-American youth in the inner city

Imaging America (WNET/New York), news journal series will present the multicultural dimensions of newsmaking issues and events as well as personalities of these times

Hoop Dreams Epilogue (KTCA/Minneapolis and Kartemquin Films, Chicago), epilogue on the lives of the protagonists in *Hoop Dreams*

Black and White in Exile (Cutting Edge Entertainment, Plainfield, New Jersey), a series of documentary programs examining immigrant experiences of Cuban and Haitian refugees in Miami

Three Perspectives on South Africa (WGBH/Boston), documentary program that explores the evolution of post-apartheid South Africa

Hallowed Ground (WHA and Wisconsin Collaborative project, Madison, Wisconsin), historical specials that have shaped America's history

The Reality Movie: L.A. Champions (Drew Associates, New York), documentary on the hopes, frustrations and realities of two Los Angeles inner-city high school basketball teams

The Enemy Within (Helen Whitney, New York), documentary special inquiring into the nature of bigotry

School Colors (Center for Investigative Reporting, San Francisco), examines the problems of public education by following a diverse group of students at Berkeley High School

Ramsey Lewis in Costa Rica: Sweet Sounds of the Rain Forest (Bill Kurtis Productions, Chicago) performance documentary exploring the music, people and culture of Costa Rica

A Reading Rainbow Family Special: Children & Violence (GPN/Nebraska ETV Network, WNED-TV/Buffalo, and Lancit Media Productions, Ltd./New York) addresses the public concern about kids and violence with a major focus on Watts, California

Watts Side Story (Echo Pictures, Los Angeles) about an after school program that teaches literature and history through the performing arts and nurtures academic interest in minority youth

Radio Program Fund

Sense of Place (Helen Borten, New York), ethnic identity as evident in a sense of place, creative imagination, social and political structures, the past and common goals and values

African-American Music Tree (South Carolina Educational Radio, Columbia), African-American composers' rarely-performed works

Jazz from Lincoln Center (Lincoln Center for the Performing Arts, New York)

Telling It Like It Was: African Americans on Radio (Radio Smithsonian, Washington) Black-oriented radio and its cultural, social and political significance in original audio, dramatizations, music excepts, comedy, and entertaining conversations

Linea Abierta (Radio Bilinguë, Fresno), a national Spanish-language talk show

Native American Calling (Native American Public Broadcasting Consortium with the Alaska Public Radio Network, Lincoln, Nebraska), daily telephone call-in program for the new AIROS network

Crossroads (Earmark, Inc., West Chester, Pennsylvania), multicultural news feature magazine from a minority perspective

Latino USA (University of Texas, Austin), weekly news and cultural arts journal covering the Hispanic community

Satélite, (Radio Bilinguë, Inc., Fresno), public radio Spanish-language network

Outreach and Other Services

Public broadcasters do not just identify and discuss problems facing the nation and its communities. They have a tradition of helping to develop solutions as well, through coordinated outreach programs that establish blueprints and organize community members to take action.

Many of these outreach programs are strictly local, as public broadcasters identify community needs and develop partnerships to help meet them.

Often, however, these efforts are developed in concert with national programming; two of these programs involve working with childcare providers. One is the PTV Ready to Learn Service on PBS; the other is related to the new program, *The Puzzle Place.*

PTV: The Ready To Learn Service (RTL Service) was launched by ten model site public television stations in July 1994. Created to meet the challenges of the first National Goal, that by the year 2000 all children arrive at school ready to learn, this new service employs the power of television and public television stations to reach parents and children, particularly in low literacy homes, to instill and nurture a love of learning and a love of reading.

In January 1995, 21 additional stations launched their RTL Services; in June 1995 six more stations were added and by September 1995 44 public television stations will be offering the RTL Service, reaching more than 53 percent of U.S. TV households.

The service includes a daily broadcast schedule of nine hours of quality children's programs; educational messages in between these programs which reinforce cognitive, social and literacy skills; and community partnerships that result in ready to learn workshops for parents and children in all kinds of settings—including Head Start, Even Start and Chapter One sites, home and formal daycare settings, and with transient populations, such as migrant workers, homeless shelters, battered women shelters, homes for chemically dependent women, and so forth.

A range of minority interests are served by these local partnerships, especially in those sites that are also participating in a free book program that public television launched in three pilot public television markets in October 1994. CPB, through a partnership with First Book, a national, non-profit organization dedicated to helping children discover the wonder and pleasure of reading through the distribution of free books, is implementing a program where free books have become an integral part of PTV: The Ready To Learn Service on PBS. By October 1995, all 44 public television stations who are providing the RTL Service will be participating in the First Book program.

Many of the Ready To Learn sites are targeted to specific minority populations including African-American, Hispanic, Asian, and Indian. For example, a grant from CPB to KCOS-TV in El Paso, Texas, where 75 percent of the communities are Spanish-speaking, has resulted in the translation of The Ready To Learn workshop and educational materials into Spanish, and a bilingual early childhood specialist has been added to the outreach staff.

Among the diverse sites served by WGBH-TV/Boston is one in Lowell, Massachusetts where many Cambodian immigrants live. Many of the books that this particular site orders are published in the native tongue of these fairly recent immigrants.

KTCA-TV in St. Paul, Minnesota offers workshops and materials in Hmong. WGTE-TV in Toledo has trained a bilingual volunteer to work with migrant workers during their work season in the Toledo area.

In May 1995, CPB was awarded a $7 million grant by the National Early Childhood Institute of the U.S. Department of Education. These funds were earmarked by the Ready to Learn Act of 1994 and they represent the single largest contribution to CPB's continuing Ready To Learn efforts. These funds will be used to build upon the initial success of the RTL service and will focus on providing enhanced services to Spanish speaking and low literacy families.

Ten public television stations also participated in the *Puzzle Place* Model Station program. These stations were trained to work with childcare providers and to use a specially designed caregivers' handbook. After testing the program, the project will be rolled out to the remaining stations in the system in 1996. *The Puzzle Place* teaches young children to celebrate diversity—to appreciate both the differences and the ties that bind people together. *The Puzzle Place* premiered on public television in January 1995. The following stations participated in the initial training workshop:

WSIU/Carbondale, IL
Idaho Public Television
WTVI/Charlotte, NC
WHMM/Washington, DC
KCTS/Seattle, WA
WQLN/Erie, PA
WNET/New York, NY
WHYY/Philadelphia, PA
WLRN/Miami, FL
WGTE/Toledo, OH

WGTE/Toledo, WGBH/Boston, and WETA/Washington, DC have all participated in the First Book pilot project during the last year. At literacy workshops and parent education sessions, they have collectively distributed over 75,000 free children's books to children who otherwise wouldn't own books. For many of these children, English is their second language.

CPB assisted in the production and distribution of kits for teachers and students to accompany *Wade In The Water*, a program about African-American sacred music traditions, on NPR. CPB's funds allowed a second round of production and distribution to take place.

Adults Who Lack Basic Reading Skills

Low-literacy adults rely on broadcast sources for almost all of their news and information, making the news and public affairs programming on public television and public radio an important service to this audience. But public broadcasters again take a step beyond informing the audience, and have undertaken important initiatives to help low-literacy adults improve their literacy skills. Many stations encourage adults to take the General Education Development exam by airing the GED service.

In August 1994, CPB made the following grants to stations through its educational small-station grants program.

KBBF-FM/Santa Rosa, California in order to improve its bilingual training program for high school, college, and adult learners and to support the daily broadcast of health, education, and job information to the surrounding campesino community.

WFSU-TV/Tallahassee, Florida to support the hiring of an Adult Basic Education/Family Literacy Coordinator.

KAWE/KAWB-TV/Bemidji and Pequot Lakes, to support continuation of GED program in rural north central Minnesota.

WCNY-TV/Syracuse, New York to support the offering of their GED program in Spanish in and beyond the Syracuse area.

Varieties of Outreach Services

In addition, all public radio and television stations reported to CPB on various categories of community outreach services in which they engaged, specifying those with components designed to be of service to minority and other diverse audiences.

Community Outreach Services with Specific Components Designed to Be of Service to Minority and Diverse Audiences, FY 1994

	Number of Stations Providing Service		Services with Specific Component for Service to Minority and Diverse Audiences			
	Radio	Television	Radio		Television	
			Number of stations	Percent of Total	Number of stations	Percent of Total
Public service announcements	345	162	234	67.8%	95	58.6%
Station tours/workshops	387	196	168	43.4%	100	51.0%
State/local government or election coverage	310	177	103	33.2%	57	32.2%
Hosting/production of teleconferences	51	178	14	27.5%	67	37.6%
Award programs for community service	49	48	21	42.9%	26	54.2%
Broadcast community activities information	375	142	234	62.4%	80	56.3%
Produce/distribute informational materials based on local or national programming	250	183	125	50.0%	103	56.3%
Student contests, quizzes	70	109	18	25.7%	34	31.2%
Informational call-in broadcasts	172	141	77	44.8%	62	44.0%
Community events	274	124	124	45.3%	56	45.2%
Collection drives	97	67	46	47.4%	31	46.3%
Closed captioning of local programming	N/A	58	N/A	N/A	28	48.3%
Content for computer networking services	62	55	12	19.4%	20	36.4%

Audiences with Physical Impairments

The Public Telecommunications Act of 1988 does not direct the Corporation to report on services to viewers and listeners with physical impairments, but this audience has long received special attention from public broadcasters.

Public broadcasting has been making television accessible to deaf and hard-of-hearing people since 1972 when The Caption Center, part of the WGBH Educational Foundation, pioneered closed captioning. Throughout the 1970s and '80s, public television experimented with and nurtured closed captioning and made possible its growth and acceptance as a broadcast technology. Today, hundreds of hours of captioned programming are broadcast each week on public, commercial, and cable television. Many commercials and music videos are also captioned.

Public broadcasters helped to draft the Television Decoder Circuitry Act of 1990, which requires all television sets 13" or larger, manufactured for sale in the U.S., to contain built-in circuitry for decoding captions. The Act went into effect on July 1, 1993.

In the mid-1980s, public television began experimenting with ways to make television accessible to audiences with visual impairments. Funding from CPB enabled WGBH to launch its Descriptive Video Service (DVS) in 1990. DVS provides narrated descriptions of a program's key visual elements without interfering with the dialogue. The narration describes visual elements such as actions, settings, body language and graphics. DVS is currently carried by 113 PBS stations, and the number is increasing rapidly. In 1994, public television broadcast 150 described programs.

In July 1993, CPB and WGBH established the CPB/WGBH National Center for Accessible Media to research and develop technologies to make media accessible to other underserved populations. In a relatively short time, NCAM has established itself as a leader in the field of media access. NCAM's accomplishments include developing a set of guidelines for making multimedia accessible to deaf and hard-of-hearing students; creating the world's first digital daily newspaper delivered over the telephone using synthesized speech (therefore, accessible to blind and other print-disabled people); developing closed caption displays for use in movie theaters; and creating a business plan for a Spanish translation service for public television programs. NCAM is also working to ensure that new media such as Advanced Television and National Information Infrastructure (NII)—known informally as the "information superhighway"—are accessible.

In addition to the accomplishments mentioned above, during the past year NCAM has

- trained 17 representatives from 13 public television stations to create their own captions for local or regional programs which they produce;
- produced the *Media Access Toolkit*, a guide to access technologies—captioning, video description, and audio translations—and the audiences they serve, and disseminated it to public television professionals nationwide;
- established a list of recommended features for advanced television (ATV) closed captioning and drafted a set of guidelines for caption service providers and ATV closed caption decoder and encoder manufacturers;
- surveyed the state of international captioning, subtitling, and data exchange practices worldwide to determine how this data can be used to make more programs accessible not only to deaf and hard-of-hearing viewers but also speakers of other languages.

CPB's history of innovation and dedication to previously excluded audiences reflects a key role played by public broadcasting—early adoption and stewardship of innovative, noncommercial services that benefit the entire community.

CPB also provides support through its discretionary funds for In Touch, which provides a 24-hour national radio reading service using the subcarrier portions of radio station signals as well as cable outlets for vision impaired and low-literacy adults. The service estimates that it reaches 400,000 listeners with visual impairments nationwide.

Public television aired the program *When Billy Broke His Head ... And Other Tales of Wonder* (Independent Television Service) which chronicles the experiences of the disabled.

Local Programming

Public television and radio stations devote a substantial portion of their resources to create and broadcast programs to meet the needs of their local communities and audiences. Unlike commercial stations, which by and in large undertake local production to the extent they can sell it to advertisers, public stations create local programs to the extent they determine a community *need*, often guided by advice and suggestions from a Community Advisory Board that typically includes members of all ethnic and racial groups represented in a station's service area. Most stations also maintain working relationships with community groups serving the needs of local residents.

Virtually every public radio and television station in America and its territories is involved in creating and broadcasting programming to serve diverse audiences. The following snapshot of some of these activities and programs highlights the kinds of efforts pursued by public broadcasters to serve and enrich their own communities. It is not a definitive guide and is by no means exhaustive, either in its listing of stations or in its descriptions of the programs and services provided by any one station.

However, it does provide a sense of the kinds of services public broadcasters have undertaken to serve minority and diverse audiences.

Public Radio

Formats. While there is no "typical" public radio station format, most of the stations that air music choose to provide an alternative to the typical formats found so abundantly in commercial broadcasting —and consequently tend to air either classical music or jazz, blues and other alternative music styles.

It's no surprise that stations with the latter formats, focusing on music derived from Black traditions, often have strong African-American audiences. For example:
WBGO-FM in Newark, New Jersey, has an audience that averages 50 percent Black;
WEAA-FM in Baltimore, Maryland serves an 85 percent African-American audience;
WPRL-FM in Lorman, Mississippi has a listenership that is 90 percent Black.

But even classical stations make diversity a regular element of their programming; most routinely include the works of composers of color; many have included classic music from other cultures in their daily music service. As a result, many classical-formatted public radio stations boast significant ethnic listenership:
KUSC-FM in Los Angeles, California serves the largest Hispanic audience of any station in public radio.

Public Affairs. Virtually all public radio stations air public affairs programs on a regular daily or weekly basis; virtually all make it a point to cover issues of interest and concern to diverse listeners—and to include representatives and opinions of diverse communities —in these programs.

Many stations produce weekly public affairs programs targeted to the specific interests of ethnic communities within their service areas; in many cases these programs provide the *only* regular media coverage and exposure dedicated to these communities. Often,

public radio stations turn to community members to provide input for these programs, or even to produce them. Smaller stations may recruit and train volunteers to produce such programming.

A list of all such programs would run for hundreds of pages. Here are just a few examples:

> As Californians prepared to vote on an historic proposition regarding immigration during the midterm elections (Proposition 187), many public radio stations around the state provided in-depth information and perspectives. Included were these:
>
> KPFK-FM, Los Angeles provided regular bilingual coverage of events and developments surrounding Proposition 187;
> KQED-FM, San Francisco produced a state-wide forum and call-in program covering the initiative;
> KZYX-FM, Philo produced an on-air town meeting regarding the proposition, and following its passage produced a number of programs in Spanish outlining its probable impact on Hispanic and other immigrant communities.

A few other significant public service and documentary programs produced around the country:

WNIN-FM, Evansville, Indiana brought together a diverse group of citizens for 5 weeks of round table discussions leading up to the mid-term elections.
Minnesota Public Radio produced *Oh Freedom*, exploring the voting rights struggle during the 30th anniversary of its success.
KUCV-FM, Lincoln, Nebraska produced a series of four programs on *Healing the Hoop*, drawn from a conference of Native American leaders discussing how to heal the broken Hoop.
KANW-FM, Albuquerque, New Mexico offers Spanish language instructional programming to teach Hispanics English and health, among other subjects.
WAMC-FM, Albany, NY has begun production of a new weekly series *King Today: Real Issues, Nonviolent Answers*. Produced in collaboration with the New York State Martin Luther King, Jr. Commission and Institute for Nonviolence, the series is planned to be distributed throughout the public radio system.
WHQR-FM, Wilmington, NC produces *Season's Griot*, a special holiday program featuring storytelling in the African and African-American traditions.
KMHA-FM, New Town, North Dakota and North Dakota's Prairie Public Radio collaborated to produce and broadcast a Native American history series called *Buffalo Bird Woma*.
WLTR-FM, Columbia, SC produced a four-part series on the history of the African-American church.
WYPL-FM, Memphis, TN offers a weekly compilation of notable public events for persons with disabilities and low-literacy adults.

Public Service. Most public radio stations are extremely generous with their airtime for public service announcements (KAXE-FM in Grand Rapids, Minnesota, estimated the value of its public service commitments at approximately $100,000); and since most stations maintain communications with numerous community service organizations, they often receive notice of events and opportunities for community members.

Moreover, many stations go beyond simply donating airtime for announcements; many sponsor or participate in community and charitable events, or donate services to community organizations; many are especially involved in promoting **adult literacy** programs; a number provide subcarrier channels to Radio Reading Services for the blind.

A Familiar Voice, Here At Home. A select group of public radio stations offers programming in more than one language, but these languages are not "foreign" but rather native: the languages of Native Americans and indigenous peoples. In some cases, these radio stations—many Native owned—represent a vital link between an older culture and the present day, providing younger Natives with what is almost certainly their only media-based exposure to their own tongue. Among the Native cultures and languages found on public radio stations:

Cherokee: WMMT-FM, Whitesburg, Kentucky
Hawaiian: Hawaii Public Radio
Inupiaq: KBRW-AM, Barrow, Alaska; KOTZ-AM, Kotzebue, Alaska
Jicarilla Apache: KCIE-FM, Dulce New Mexico
Navajo: KABR-AM, Magdalena New Mexico; KTDB-FM Pine Hill, New Mexico
Ojibwe: WOJB-FM, Hayward, Wisconsin
Pasamaquoddy: WMPG-FM, Portland, Maine
White Mountain Apache: KNNB-FM, Whiteriver, Arizona
Yupik: KYUK-AM, Bethel, Alaska
Zuni: KSHI-FM, Zuni New Mexico

A Familiar Voice, Far From Home. Many public radio stations in communities with significant ethnic communities offer regular programs to serve those communities—often in the community's native language. A recent (non-exhaustive) review of native-language programming offered by public radio stations on a regular basis turned up 28 different languages; the apparent winner is WYMS-FM in Milwaukee, Wisconsin, which airs regular weekly programs in 15 different languages!

Among the languages noted:

Arabic: WAPS-FM, Akron, Ohio
Bulgarian: WNYE-FM, New York, New York
Creole (Haitian): WLRN-FM Miami, Florida
Croatian: WNYE-FM, New York, New York; WYMS-FM, Milwaukee, Wisconsin
Danish: WYMS-FM, Milwaukee, Wisconsin
Farsi: WAPS-FM, Akron, Ohio
Finnish: WYMS-FM, Milwaukee, Wisconsin
French: WUCF-FM, Orlando, Florida KUNV-FM, Las Vegas; WNYE-FM, New York, New York
German: KUNV-FM, Las Vegas, Nevada; WFUV-FM, New York, New York; WAPS-FM, Akron, Ohio; WCPN-FM, Cleveland, Ohio; WYMS-FM, Milwaukee, Wisconsin
Greek: WNYE-FM, New York, New York; WYMS-FM, Milwaukee, Wisconsin
Haitian: WBJB-FM, Lincroft, New Jersey; WNYE-FM, New York, New York
Hindi: KUKY-FM Lexington, Kentucky; WFUV-FM, New York, New York
Hmong: KHSU-FM Arcata California; KGNU-FM Boulder, Colorado; WLSU-FM, La Crosse, Wisconsin; WYMS-FM, Milwaukee, Wisconsin
Italian: WUCF-FM, Orlando, Florida; WFUV-FM, New York, New York; WAPS-FM, Akron, Ohio; WYMS-FM, Milwaukee, Wisconsin
Khmer: WMPG-FM, Portland, Maine

Laotian: WMOT-FM Murfreesboro, TN
Norwegian: WYMS-FM, Milwaukee, Wisconsin
Polish: WFUV-FM, New York, New York; WNYE-FM, New York, New York; WAPS-FM, Akron, Ohio; WCPN-FM, Cleveland, Ohio; WYMS-FM, Milwaukee, Wisconsin
Russian: WMPG-FM, Portland, Maine; WYMS-FM, Milwaukee, Wisconsin
Serbian: WYMS-FM, Milwaukee, Wisconsin
Slovenian: WAPS-FM, Akron, Ohio; WYMS-FM, Milwaukee, Wisconsin
Spanish: Literally hundreds of stations
Swedish: WYMS-FM, Milwaukee, Wisconsin
Tagalog, KRRW-AM, Barrow, Alaska; KMXT-FM, Kodiak, Alaska
Turkish: WNYE-FM, New York, New York
Ukrainian: WFUV-FM, New York, New York; WYMS-FM, Milwaukee, Wisconsin
Vietnamese: KZUM-FM, Lincoln NE

Employment and Training. As part of a system-wide commitment to increase the diversity of public broadcasting's own workforce, an increasing number of public radio stations are creating explicit opportunities for people of color to receive training or work as interns or in some other capacity to gain experience in radio. Among the efforts reported by stations during the last year:

KCAW-FM, Sitka, Alaska is providing training in journalism and production to Native Alaskans in its core coverage area and in the outlying communities of Pelican, Tanakee, Springs, Angoon, Port Alexander, Kake and Yakutat.

KZYX-FM, Philo, California is providing training to Native American programmers.

KRZA-FM, Alamosa, Colorado created a new position of Hispanic Program Director, answering directly to the station's Board and responsible for managing volunteers and making decisions regarding the station's regular Hispanic programming.

WPFW-FM, Washington, DC has a staff that is entirely members of racial and ethnic minorities; 75 percent of the volunteer programmers are also people of color.

WCLK-FM, Atlanta, Georgia is working with Clark Atlanta University to create student training modules that will help provide hands-on experience for students of historically Black colleges and universities; the students who receive the training will be screened for positions during the 1996 Olympics in Atlanta.

WMMT-FM, Whitesburg, Kentucky collaborated with Southeast Community College to offer a radio production course; half of the students were African-American.

WWOZ-FM, New Orleans, Louisiana recruited volunteers and interns from historically Black colleges in its service area.

KWMU-FM, St. Louis, Missouri provides staff and facilities to train students attending an annual minority journalism workshop.

WCPN-FM, Cleveland, Ohio provided seven-week internships in its news and public affairs departments for high school students from a downtown Cleveland high school.

KMUN-FM Astoria, Oregon instituted a special training program in conjunction with Clatsop Community College; the program has provided training for six Hispanic interns in 6 months.

KUWR-FM, Laramie, Wyoming offers internship opportunities in its news department for Native American students attending the University of Wyoming.

Public Television

Education. As shown by the research that makes up the body of this report, education is the quality that is most regularly associated with public television. Indeed, virtually every public television station devotes a significant portion of its broadcast day to educational programs. The best-known are the acclaimed programs for young children, led by the venerable *Sesame Street* and *Mister Rogers' Neighborhood*, and including more recent productions such as *Barney and Friends*, *Shining Time Station*, *Lamb Chop's Play-Along*, and the new "kid" on the block, *Puzzle Place*.

Fewer people are aware that public broadcasters are working to extend the usefulness and value of these programs, to help day care centers and home-based child care providers use the series in more formal learning situations. To that end, special guides and other ancillary materials have been developed for both *Mister Rogers' Neighborhood*, through the Extending Mister Rogers' Neighborhood project, and *Sesame Street*, through the Sesame Street Preschool Education Project (or Sesame Street PEP); many public television stations devote time and resources to distributing these materials and providing training seminars in their use for child care providers.

Public television stations are engaged in other educational efforts as well. Among some of the more common:

Adult Literacy. Many public stations are important participants in community-based adult literacy efforts, working with literacy advocates, providing public service announcements, and airing series that reinforce the fundamentals of reading.

Adult Basic Education. Scores of public television stations devote regular airtime and significant outreach efforts to help those who never finished high school earn their GED, airing a series called *GED on TV* that helps people prepare for their GED exam. The series has also been produced in Spanish: a recent survey showed over 20 stations airing the program in both English and Spanish.

College-Level Education. Many public television stations have established partnerships with colleges and universities that allow students to take full, for-credit courses based on telecourse series that air on public television stations, with assignments and study groups organized by the college.

Numerous other efforts are regularly undertaken by public television stations to provide viewers of all ages with greater opportunities for learning:

KOCE-TV, Huntington Beach, California airs a weekly Spanish-language parenting program.

KLCS-TV, Los Angeles, California, airs English as a Second Language instructional programs and an adult reading instruction program.

KQED-TV, San Francisco, California provided Sesame Street Pre-School Education Project materials in both Spanish and Chinese.

KTSC-TV, Pueblo, Colorado is introducing the Sesame Street PEP project directly to a lower-income housing development with a majority of Hispanic residents.

WNIN-TV, Evansville, Indiana airs *On The Other Hand*, a series that teaches American Sign Language.

KLVX-TV, Las Vegas, Nevada airs *Espaniol Para Ti*, a series to teach first and second graders (and the teachers and parents) Spanish as a second language.

KSYS-TV, Medford, Oregon, airs a Spanish-language version of the Homework Hotline to middle and senior high school students.

Public Affairs and Documentaries. Most all public television stations produce and air local public affairs programs on a regular basis; virtually all make it a point to cover issues of interest and concern to diverse viewers—and to include representatives and opinions of diverse communities—in these programs, and in fact many stations produce programs that are exclusively devoted to issues of particular interest to racial and ethnic minorities.

Similarly, virtually all public television stations regularly air documentaries and other programming concerned with issues of diversity; national programming of this type is described elsewhere in this report. However, many stations produce documentary and public affairs programs that speak to issues within their own communities and service areas. These programs may well provide the only serious local media coverage of events and developments involving people of color, both historical and contemporary.

Finally, most public television stations are not content to simply air a television series, but may follow up a series on a particularly important issue with community-based activities that promote active and positive change. The television show is used as a catalyst—a modern-day town crier—to share experiences and ideas and generate grassroots support for real change.

Here is a brief sampling of the kinds of efforts that public television stations have undertaken over the last year:

- KTOO-TV, Juneau, Alaska produced a four-part series on cross cultural communications, focusing on Alaska natives

  KVIE-TV, Sacramento, California produced *American Indian Circles of Wisdom*, featuring Cheewa James interpreting Native American philosophies for living.

  A consortium of public stations produced *Surviving the Odds: To Be A Young Black Male in America*, a live two-hour special hosted by Charles Ogletree; many public television stations included an additional local production covering the same issues immediately following the broadcast. The producing stations included:
  KQED-TV, San Francisco, California
  WETA-TV, Washington, DC
  Georgia Public Television
  Maryland Public Television
  WGBH-TV, Boston, Massachusetts
  WNET-TV, New York, New York
  WHYY-TV, Philadelphia, Pennsylvania
  South Carolina Educational Television

  KCSM-TV, San Mateo, California produced two programs in the series *The New Americans*, one focusing on Chinese-American youth searching for their

roots and a second covering the history of Japanese-Americans in the San Francisco area.

WHMM-TV, Washington, DC produced *Pioneers of Color*, an interview and documentary series focusing on African-Americans, and *African American Playhouse*, a series of original dramas featuring African-American producers, playwrights and actors.

WPBT-TV, Miami, Florida, produced *The Comfort Zone*, a special dealing with issues of racism and diversity.

WILL-TV, Urbana, Illinois produced *After Jackie: Black Baseball in the 1950s*, covering the Champaign Eagles, an Black baseball team in the semi-pro leagues; the station hosted a reception with four of the players as featured guests.

WYIN-TV, Merrillville, Indiana began work on a documentary series covering the history of African-Americans in northwest Indiana.

Kentucky Educational Television is partnering with the Urban League to sponsor a workshop for community leaders on cultural diversity.

WTVS-TV, Detroit Michigan has been a leader of Detroit's influential *City For Youth* project for years; this year's effort, themed "New Work for a New Generation," focused on preparing young people; seven special broadcasts aired in January 1994 on WTVS and four of the city's commercial television stations. The station's regular programs include *Detroit Black Journal*, featuring topics and guests of interest to Detroit's Black community, and *The Color Of Money*, which offered information targeted to the financial and business concerns of African-Americans.

KNPB-TV, Reno, Nevada, produced documentaries on Chinese immigration to Nevada and Hispanics with disabilities; the latter has been provided to healthcare professionals.

Oregon Public Broadcasting created a major public service campaign for children's immunizations, with materials produced in Spanish and several Asian languages.

South Carolina Educational Television has partnered with the Urban League to produce special projects such as the National Black Family Summit and The Urban League Looks at Education.

WHRO-TV, Norfolk, Virginia developed a major community outreach project addressing the needs of young Black men called "Beyond Survival." The project was guided in large part by a community-based task force.

A Familiar Voice, Far From Home. Like their counterparts in public radio, public television stations serving communities with significant ethnic communities offer regular programs in the community's native language. Although the number of native languages represented on television is shorter than that for radio, it is still significant—and represents a significant public service to recent immigrants. Among the languages noted:

Arabic: WYBT-TV, Philadelphia, Pennsylvania
Chinese: WYNE-TV, New York, New York; WNVC-TV, Annandale, Virginia
Creole: WLRN-TV, Miami, Florida
Farsi: WYBT-TV, Philadelphia, Pennsylvania
French: WLRN-TV, Miami, Florida; WYNE-TV, New York, New York; WNVC-TV, Annandale, Virginia
German: WNVC-TV, Annandale, Virginia
Greek: WYBT-TV, Philadelphia, Pennsylvania; WNVC-TV, Annandale, Virginia
Haitian: WYNE-TV, New York, New York
Hebrew: WNVC-TV, Annandale, Virginia
Hmong: KTCA/KTDI-TV in Minneapolis/St. Paul, Minnesota

Hungarian: WLRN-TV, Miami, Florida
Italian: WLRN-TV, Miami, Florida; WNVC-TV, Annandale, Virginia
Japanese: WNVC-TV, Annandale, Virginia
Korean: WYNE-TV, New York, New York; WYBT-TV, Philadelphia, Pennsylvania
Micronesian Language: KGTF-TV, Guam
Polish: WYBT-TV, Philadelphia, Pennsylvania
Portuguese: WLRN-TV, Miami, Florida; WNVC-TV, Annandale, Virginia
Russian: WNVC-TV, Annandale, Virginia
Urdu: WLRN-TV, Miami, Florida
Vietnamese: WYBT-TV, Philadelphia, Pennsylvania

Employment and Training. Public broadcasters have a strong and growing commitment to increase the diversity of their workforce, evident in both public television and public radio. Public television stations are creating explicit opportunities for people of color to receive training or work as interns to gain experience in broadcasting. Among the efforts reported by stations during the last year:

KAET-TV, Phoenix, Arizona has been providing entry level employees with cross-training in other areas of the station's operations, to provide greater opportunities for advancement. During the training period, the station established a partnership with the Phoenix Indian Center for temporary employees.

KTSC-TV, Pueblo, Colorado is working with Hispanic high school students who are considered to be at risk, providing training in television production. The students will work with a station producer to learn techniques of production, then create short videos about their lives that will be compiled into a one-hour documentary.

KTCA/KTDI-TV in Minneapolis/St. Paul, Minnesota has provided training in video production to dozens of African-American teenagers, who collectively produce their own regularly broadcast program, *Don't Believe the Hype*, which covers issues of interest and importance to urban teenagers.

KUSM-TV, Bozeman, Montana provides the Native Voices Public Television Workshop in cooperation with Montana State University to mentor Native American students with an interest in television and media who are attending the University.

South Dakota Public Broadcasting provided week-long production seminars and video equipment to Native Americans from the Rosebud and Sisseton-Wahpeton Reservations and from the Oglala Sioux Nation. Participants will become contributors and segment producers for the weekly television series *Buffalo Nation Journal*.

Audiences' Use of Programming

Public Radio Listening

Public radio stations serve diverse audiences with a combination of local and national programming. In order to determine the extent of service to ethnic minorities, CPB acquired special ethnic reports from the Radio Research Consortium. These reports are derived from estimates by the Arbitron Ratings Company and are limited to markets where ethnic minority groups are large enough for Arbitron to make special efforts to assure an adequate sample of minority listeners. Data are available for each Spring survey since 1987.[4] In addition to the Arbitron data, CPB purchased Scarborough data for six markets to explore the use of public radio by Asian-Americans.[5]

Both African-American and Hispanic listeners increased in 1994, according to Arbitron data. Weekly cume listening by African-Americans increased by 11.2 percent and the Hispanic data show a slight increase. Last year the Hispanic figures showed a dramatic increase of 41 percent. This year, while the number of Hispanic listeners increased slightly, the percentage of Hispanic listeners in the total cume dropped. This is due in part to the Arbitron sampling. While the number of Hispanic markets in the sample increased, the Hispanic composition (Hispanics as a percentage of the total population) decreased.

In 1993 all ten stations with the highest number of Hispanic listeners increased the number of weekly Hispanic listeners, with four of the stations more than doubling their numbers of Hispanic listeners between 1992 and 1993 (KUSC-FM, KLON-FM, KPFK-FM and KPCC-FM all in the Los Angeles metro). Some of the stations on this year's top ten Hispanic cume list showed some increases in cume over 1993, but all of the Los Angeles stations had a drop in cume; this may be due to a change in the Los Angeles sample.[6] New to the top ten list were New York market stations WBAI and WBGO, both of which had increases in Hispanic cume and AQH.

African-American listening had some ups and some downs among the top ten stations. Last year three stations increased African-American listeners by 50 percent or more: KLON in Los Angeles, WNYC in New York and WDET in Detroit. This year KLON and WNYC showed decreases in African-American cume while WDET continued to increase—this time by more than 20 percent. The top three spots were maintained by WBGO-FM (Newark), WEAA-FM (Baltimore) and WCLK-FM (Atlanta).

Often stations appeal to both Hispanics and African-Americans. Two examples are WBGO in Newark and KLON in Los Angeles, which maintained their position as the top two stations in terms of the number of African-American and Hispanic listeners combined.

Listening by African-Americans

Roughly two-thirds of all African-American listeners to public radio listen to one or more of just forty-one stations in eleven markets. Although most of these markets are major markets such as New York, Los Angeles and Atlanta, the list includes Las Vegas, where the African-American-controlled station KCEP has a significant African-American audience (nearly 65 percent of its listeners). Most of these stations with high

African-American audience broadcast programming that is intended to appeal to a African-American audience (and often other minority listeners).

Markets with Two-Thirds of the Total African-American Listening* Nationwide

New York	Las Vegas
Washington, DC	Chicago
Los Angeles	New Orleans
Atlanta	San Francisco
Baltimore	Norfolk-Virginia Beach-Newport News
Philadelphia	

* Listening to CPB-supported public radio stations

Although the programming formats of stations listened to by African-Americans vary, jazz formats are especially popular with African-American listeners. Eclectic formats, Pacifica Foundation stations, and urban contemporary stations also find high appeal with African-American audiences. However, African-American listeners can be found among stations with no direct target to African-Americans, including classical, and news and information programming from National Public Radio and *MonitoRadio*.

CPB Supported Stations with Weekly African-American Cume of 50,000 or More

Station	Location	Format
WBGO-FM	Newark	Jazz & News
WEAA-FM	Baltimore	Jazz & News
WCLK-FM	Atlanta	Jazz & News
WRTI-FM	Philadelphia	Jazz
KLON-FM	Los Angeles	Jazz & News
WDCU-FM	Washington, DC	Jazz

Source: Spring 1994, Arbitron

Service to African-American listeners can be counted in ways other than the absolute numbers of listeners. Not surprisingly, the greatest number of African-American listeners is found in the major markets. Nonetheless, some small-market stations have a high *concentration* of Black audience. For example, at WVAS in Montgomery, Alabama and at WESM-FM in Princess Anne, Maryland the African-American portion of the audience is over 80 percent. Many public radio stations appeal to African-American listeners in greater proportion than the percentage of African-American population in their market. Some examples are WDCU in Washington, DC, and WRTI in Philadelphia.

Listening by Hispanics

More than two-thirds of Hispanic listening is concentrated in seven markets and 25 public radio stations.

Markets with Most Hispanic Listening*

Los Angeles
New York
San Francisco
Albuquerque
Denver
Fresno
Yakima

* Listening to CPB-supported public radio stations

Although the top stations include several with Spanish language broadcasting and targeted Hispanic programming, a variety of other formats appear in the top stations: eclectic, classical, big band, jazz, and programming from the Pacifica Foundation.

CPB Supported Stations with Weekly Hispanic Cume of 30,000 or More

Station	Location	Format
KUSC-FM	Los Angeles, CA	Classical
KLON-FM	Long Beach, CA	Jazz & News
KSJV-FM	Fresno, CA	Bilingual/Folk
KCRW-FM	Santa Monica, CA	Eclectic
KANW-FM	Albuquerque, NM	News/Jazz

Source: Arbitron, Spring 1994, subscribing stations only

The highest concentration of Hispanic listeners occurs at stations with specifically targeted Hispanic programming. The strong appeal of Hispanic or bilingual programming is evident in stations such as KSJV-FM in Fresno, CA which airs targeted Hispanic programming and has over 90 percent Hispanic listeners. The station serves a greater percentage of Hispanic listeners than is found in the metropolitan area population.

Listening by Asian-Americans

Arbitron does not report Asian-American listening. However, Scarborough data provide ethnic and racial demographic data about radio listening, as well as other demographic variables such as education and income. To examine Asian-American listening data six markets with significant Asian-American population were selected. Because the sample size is too small to yield stable data on Asian-Americans in any individual market, the market data are combined to provide more robust numbers. The data below reflect listening that was reported for the following markets and stations:

New York: WBAI-FM, WBGO-FM, WNYC-FM, WNYC-AM
San Francisco: KALW-FM, KPFA-FM, KQED-FM
Los Angeles: KCRW-FM, KLON-FM, KPCC-FM, KUSC-FM
Washington, DC: WAMU-FM, WETA-FM, WPFW-FM
Chicago: WBEZ-FM
Seattle: KPLU-FM, KUOW-FM

Almost nine percent of adult Asian-Americans listen to public radio in the sample markets. The Asian-American public radio listener accounts for about five percent of the audience listening to public radio.

Asian-American public radio listeners exhibit some similarities to the public radio audience: they are typically highly educated, white collar and more likely to be male. More than 12 percent of college educated Asian-Americans listen to public radio. More than 70 percent of the Asian-American public radio listeners are college graduates. Education, as a characteristic of public radio listeners is even more pronounced among Asian-Americans. Fifty-eight percent have white collar jobs, almost exactly the same percentage as the total public radio audience. They are even more likely to be male—63 percent of Asian-American public radio listeners are male and 58 percent of the total population of public radio listeners are male.

There are also some differences: Asian-American public radio listeners are more likely to be married and have children in the household. There is a higher percentage of retirees in the Asian-American listener population. There is also a higher percentage of lower income listeners (perhaps related to the percentage of retirees?). The Asian-American listeners also have a slightly younger component listening; they are 69 percent more likely to be in the 18-34 age range.

Some of these differences are the result of the characteristics of the total Asian population these markets. The Asian-American population in general has a high percentage of people in the 18-34 age range (60.5 percent). While the typical Asian-American public radio listener was **more** likely to be in the younger age range than public radio listeners in general, Asian-American listeners were **less** likely to be in the younger age range than the Asian-American population in general. This same comparison holds true for household with children: Asian-American public radio listeners are **more** likely to be in households with children than the total population of public radio listeners, but they are **less** likely to have children in the household than the Asian population in general.

Listening by Native Americans

The Corporation supports 11 Native American-controlled radio stations through Community Service Grants and nine additional stations through expansion or sole service grants. These stations are located on or near reservations and frequently provide services such as reporting on tribal council meetings and reporting in Native languages.

CSG grantees	
KBRW-AM	Barrow, Alaska
KYUK-AM	Bethel, Alaska
KIYU-AM	Galena, Alaska
KOTZ-AM	Kotzebue, Alaska
KSKO-AM	McGrath, Alaska
KSUT-FM	Ignacio, Colorado
KTDB-FM	Pine Hill, New Mexico
KEYA-FM	Belcourt, North Dakota
KMHA-FM	New Town, North Dakota
KILI-FM	Porcupine, South Dakota
WOJB-FM	Hayward, Wisconsin

Other grants	
KCUK-FM	Chevak, Alaska
KZPA-AM	Fort Yukon, Alaska
KNSA-AM	Unalakleet, Alaska
KUHB-FM	St. Paul Island, Alaska
KNNB-FM	Whiteriver, Arizona
KIDE-FM	Hoopa, California
KCIE-FM	Dulce, New Mexico
KABR-AM	Magdalena, New Mexico
KSHI-AM	Zuni, New Mexico

Because Arbitron data collection is not available in most of these rural and remote locations, CPB has conducted special studies to ascertain service in these areas. Striking results were obtained in these surveys: in the nine stations surveyed, an average of 84 percent of the population was reached every month. In many instances the percentage of households that are reached by many of the radio stations exceeds the percentage of households that have telephones. Often the radio serves as a major means of communication.

Public Television Viewing

Quantitative Research Among Ethnic Minority Audiences

This marks the seventh consecutive year that the Corporation assembled detailed viewing data for those racial and ethnic minorities that are regularly identified in viewing surveys conducted by the A.C. Nielsen Company, including African-Americans, Hispanics, Asian-Americans, and limited data for Pacific Islanders. Viewership data for Native Americans are not available from Nielsen. Analysis of these data is limited to markets where significant numbers of viewers belonging to these ethnic groups reside. There were 39 markets covering African-American viewership, 22 Hispanic markets and seven Asian-American markets. [7]

Minority viewing decreased compared to last year. However, total public television sampling (cumes) nationwide declined as well. The declines then, were for public television in general. The ethnic minorities merely echoed the total population cume declines in the markets. In summary, both ethnic groups did decline in public television sampling, but not as much as the market total or averages did, although there was more variation in prime time.

As was noted last year, *Barney and Friends* and the other children's shows are public television's key attractors for children and adults. *Barney and Friends* continues to be the most viewed program by children and adults under the age of 50. That is because these are programs that parents are viewing with their children.

The item of particular interest last year was PBS's licensing of the canceled network series *Fly Away. I'll Fly Away* was still in the top 10 lists for African-American women and men ages 18-49.

Minority viewers exhibit some of the same viewing patterns as the total population, particularly with respect to age. Children view public television the most, followed by older adults and then younger adults.

Older viewers, enjoy news and public affairs such as *MacNeil/Lehrer* and *Nightly Business Report*. These kinds of programs are popular for older populations regardless of ethnicity.

How-tos, especially *The Frugal Gourmet, This Old House, Hometime* and *New Yankee Workshop* rank highly with most age groups.

Minority ethnic audiences do watch public television, and it should be no surprise that they tend to watch the same programs that are popular with all other viewers. But minorities will also seek out and view program that have a particular ethnic appeal. For example, *Tony Brown's Journal* continues to score high with African-Americans.

The table below shows the top 10 minority programs based on the number of occurrences in the top 10 lists of all stations for which data were available.

Ranked by Household Viewing

Rank	Blacks	Hispanics	Asians
1	Barney	Barney	MacNeil/Lehrer
2	Sesame Street	Sesame Street	Barney
3	MacNeil/Lehrer	Lambchop	Sesame Street
4	Ghostwriter	Magic School Bus	Mystery
5	Are You Being Served	Storytime	Nature
6	Lamb Chops	MacNeil/Lehrer	Travels
7	Magic School Bus	Shining Time Station	Are You Being Served
8	Frugal Gourmet	This Old House	Burt Wolf
9	Mister Rogers	Mister Rogers	Frugal Gourmet
10	Shining Time Station	Kidsongs	Mister Rogers

When leading programs are listed for children 2-11, most programs in the top 10 are children's programs. For women 18-49, a number of the children's programs remains on the list, while popular adult programs include *The Frugal Gourmet* and *This Old House* (African-Americans and Hispanics). For men 18-49, children's programs appear on the African-American and Hispanic lists. Other programs appearing on the top 10 list for men in all three groups are *MacNeil/Lehrer*, *This Old House*, and *Are You Being Served*. Adults 50+ have a strong interest in news programs and business programs. Older Hispanics rate *Lawrence Welk* and *Austin City Limits* highly. *Asia Now* is on the Asian-Americans' list of top programs in all the adult categories.

Stations with top sampling and viewing by Hispanics and African-Americans are listed below. The sampling is determined by the percentage of the minority population that tunes in during an average week. The viewing is measured by the total quarter hours of viewing by the minority population.

Top Five Stations
Hispanic Audience

Top Sampling	Top Viewing
KERA/Dallas	KUHT/Houston
WTTW/Chicago	KNME/Albuquerque
WEDU/Tampa	KAET/Phoenix
KAET/Phoenix	WTTW/Chicago
KUHT/Houston	WEDU/Tampa

Top Five Stations
African-American Audience

Top Sampling	Top Viewing
WHYY/Philadelphia	WPBT/Miami
WVIZ/Cleveland	WNET/New York
WPBT/Miami	KERA/Dallas
KERA/Dallas	KUHT/Houston
WTTW/Chicago	WQED/Pittsburgh

Support to Enhance System Diversity

In addition to providing funding for the programming covered in the last section, the Corporation for Public Broadcasting supports a wide variety of other activities to enhance diversity within the public broadcasting system. This support includes:

Funding for five Minority Consortia;

A radio expansion program that offers a variety of grant programs for smaller radio stations, some of which are minority owned;

The System Development Fund, which provides funding for non-production projects in a number of different categories;

Projects and grant programs administered by the System Equal Employment Opportunity Support Office;

Research efforts to help public broadcasters improve services to diverse audiences;

And a number of other grant programs that have enhanced diversity within the system, although they are not specifically structured to do so.

Minority Consortia

The five minority consortia are independent organizations that function as developers, producers, and distributors of radio and television programming that not only appeals to diverse audiences but also harnesses the creative talents of minority communities. The consortia award grants to independent producers for program production, support training activities for creative people of color, arrange exhibitions, and conduct other activities.

During summer 1994, an agreement was reached between representatives of the consortia, public television stations, the Corporation for Public Broadcasting, the Public Broadcasting Service and America's Public Television Stations to increase funding resources for the consortia in an effort to increase and broaden the availability of multicultural programming for use throughout public television. In addition, the agreement called for the consortia to establish strategic alliances with public television stations to improve communications between funders/producers (the consortia) and users (public television stations). (For more information about this agreement, see "Reaching Common Ground," Report to the 103rd Congress by the Corporation for Public Broadcasting, July 1, 1994.)

In FY 1994, CPB contributed the administrative costs of each of the consortia, and in addition dedicated the $3.5 million Multicultural Program Project to be managed by the consortia. This represents a substantial increase in funding over the level originally projected for the year. In the coming year, the CPB will contribute $4 million in Multicultural Program Project monies.

Summaries of the major activities of the consortia follow.

National Asian American Telecommunications Association

In the last several years, NAATA has provided funding for well over 50 television production projects. During the last year, one of these productions, *Maya Lin: A Strong, Clear Vision* received the Academy Award for Best Feature Documentary. A second production completed with funding in part from NAATA, *Picture Bride*, has been selected for theatrical release; NAATA is hoping to bring both films to public television in the coming year. NAATA also served as executive producer for a ground-breaking film created by a Cambodian high school student to document his life called *aka Don Bonus*. Several other film projects with NAATA funds are nearing completion.

NAATA has also continued to produce two projects in cooperation with KQED-TV in San Francisco. The first is a package of cultural, informational and public affairs programming specifically designed for use during Asian Pacific Heritage Month; the second is a showcase of the winners of independent film and video festivals. Both have been successfully broadcast by KQED, and are now being prepared for national use.

In addition, a NAATA-sponsored audio training program provided 13-weeks of intensive hand-on training for 12 producers. The association also administers a circulating library of non-broadcast multicultural films and videos, made available to universities, colleges, libraries, high schools and government agencies; NAATA is now developing the corporation market. Finally, the association opened a web-site this year, in cooperation with the University of California at Berkeley (http://www.lib.berkeley.edu/mrc/naatacat.html).

National Black Programming Consortium

NBPC during the last year provided funding for more than a dozen important productions, including *Black Is... Black Ain't*, a documentary exploring elements of Black identity in African-American culture; *The Black Press: Soldiers without Swords*, a history of African-American newspapers, focusing on the years from 1915 to 1965 when the Black press played a uniquely vital role in African-American communities; *Who's Gonna Take The Weight*, a unique examination of young Black adults in New York City and Soweto; *Black on Broadway*, a mini-series that chronicles the birth, evolution, traditions and legacy of Black musicals; and *Black Owned*, a documentary focusing on a pawnshop on South Central Los Angeles and the role it plays in its community.

NBPC has also opened a new Multimedia Video Center, which will serve as a learning resource for youth using interactive computer technology, while also renting and selling African-American videos. The consortium maintains a video library for use by universities, colleges, libraries, high schools and other organizations with more than 2,000 hours of programming —one of the largest collection of African-American film and video in the country. In training, NBPC conducted a summer-long program in media training and awareness for African-American high school students.

NBPC also provides technical assistance to independent producers; arranges exhibitions of independently produced film and video programs; provides educational programs to augment classroom study; and administers Prized Pieces, an international film and video competition that honors and showcases achievement in programming in ten different categories.

National Latino Communications Center

NLCC has provided funding for numerous film and video projects. The most ambitious project currently in production is a four or five-part documentary series entitled *Chicano! The History of the Mexican American Civil Rights Movement*.

In addition to program production, NLCC has become heavily involved in educational efforts. The consortium launched a Latino community outreach initiative to support the Ready To Learn programming being provided by many public television stations. NLCC has also continued development work for the *Latino Channel for Learning*, a proposed full-service Spanish-language channel that would provide programming for Hispanic children and their families at homes, daycare centers, and schools.

NLCC maintains the National Latino Film and Video Archives, and is exploring the possibility of housing the archives at the University of California at Santa Barbara. The consortium also curated an exhibition of U.S. Latino films at the Ciudad Juarez Latin American Film Festival. NLCC conducts workshops for Hispanic production professionals, coordinates screenings and discussions about Latino programming on public television, and has encouraged and assisted grantees in applying for further funding from other sources of production money, including CPB.

Native American Public Broadcasting Consortium

During the last year, NAPBC has been involved in establishing the American Indian Radio on Satellite (AIROS) project, which is developing a national program distribution system to link all 26 Native American radio stations to facilitate program distribution and resource sharing. NAPBC is also an active participant in the American Indian Higher Education Consortium Telecommunications Planning Project, which aims to create a telecommunications network to link 27 colleges serving Native Americans.

NAPBC also participated with the Pacific Rim International Consortium in a major international co-production involving the United States, Canada, Australia and New Zealand, which has created *Storytellers of the Pacific*, a history of indigenous peoples throughout the Pacific basin; Pacific Islanders in Communications also participated in this project (see below).

Pacific Islanders in Communications

PIC, completing its third full year of operation, was a participant in the Pacific Rim International Consortium (along with NAPBC) for a co-production involving the United States, Canada, Australia and New Zealand. The Consortium created an ambitious four-part documentary, *Storytellers of the Pacific*, on the history of indigenous peoples throughout the Pacific basin, focusing on the impact of colonization. Last autumn, PIC awarded production grants to two projects, *Cellophane Skirts*, and *Islands in the Future*, and research and development grants to three more: *Sacred Vessels*, *The Tusitala of Leone*, and *The Last Monarchy in Tonga*.

Participants in a PIC-sponsored summer training institute in advanced film and video production techniques, held last year at the University of Hawaii, have worked together to produce a three-part series called *Pacific Diaries*, including material shot in Guam,

American Samoa and Hawaii. A similar workshop will be sponsored in the coming year in Guam.

Last year also saw the debut of *Pacific Island Images*, the first-ever film festival highlighting the work of indigenous Pacific Island filmmakers. The festival will be held again in the coming year, with screenings to be held on Oahu, Maui, Kauai, Hawaii, American Samoa and Guam.

Expansion Program

In addition to the Community Service Grant program, CPB administers a number of additional grant programs to help small public radio stations, including minority-controlled stations, develop and improve their economic viability.

National Program Production and Acquisition Grants (NPPAG) enable stations to extend and enhance their public radio programming while increasing audiences for that programming. The grants are used exclusively to acquire, produce, promote and distribute national programming that is of high quality, diversity, and innovation, and that strictly adheres to objectivity and balance when dealing with issues of a controversial nature. Twenty-five stations now receive NPPAG support; one of them is minority-controlled.

Sole Service Assistant Grants (SSAG) enhance the capabilities of non-commercial general audience radio stations located in remote areas. The grantee must provide the only full-power broadcast service (radio or television, commercial or noncommercial) to its community of license. Fifteen stations currently receive SSAG support; six are minority-controlled.

Station Development Grants (or "Step" Grants) provide assistance in establishing new stations in underserved areas, in developing more diversified services in general, and in helping minority-controlled public radio stations maintain and improve programming services. Grantees can be any public radio station that is not affiliated with, co-licensed to, or a repeater of a CPB-supported radio station; does not itself receive any CPB station grants, meets CPB CSG requirements in terms of broadcast schedule and programming, and meets defined growth criteria. The program includes thirteen stations, six of which are minority-controlled.

System Development Fund

CPB's System Development Fund made its first awards in 1990. It was created to consolidate, streamline and unify a variety of different funding programs throughout the Corporation.

The System Development Fund provides money for non-production projects that benefit the entire public broadcasting system, and makes awards on a competitive basis for projects in three categories: professional development and training, promotion of diversity within the system and its programming, and the extension of public broadcasting's technical and institutional capacity.

One category of grants is not bound by the requirement that the project benefit the entire system, and that is station-specific training projects. These awards are intended to help

close the service gap in professional development, primarily for stations serving rural audiences and people of color.

Diversity-related projects that received funding in the 1994 round included:

Achieving News Excellence Through Training: Diversity and National News Initiatives, National Public Radio: A two-part project designed to increase and diversify national and local on-air voiced and news stories. The Diversity Initiative will train people of color in production and reporting skills through intensive workshops at NPR coupled with on-site follow-up; the National News Initiative will support a central editorial and training base for 40 independent and station-based journalists with limited experience.

African-American Audience Research, National Public Radio: A demographic and attitudinal study of African-American listeners to help public radio programmers and producers strengthen the value and appeal of program services for African-American listeners.

Closed Caption University, CPB/WGBH National Center for Accessible Media: A series of intensive one-week seminars to train public television station personnel in the techniques of creating closed captions for local television productions.

Diversity Management Training, National Association of Blacks in Public Broadcasting: Seminars that explore the techniques of effectively managing a diverse workforce to maximize bottom-line benefits to station programming and audiences. Participants create working diversity plans tailored to their stations.

Distribution System Planning Meeting for Hispanic Stations, WRTU-FM: Strategic planning to establish the governance and institutional capacity of Satélite, the new Hispanic programming service. Participating stations will consider issues of collaboration, audience needs, and underwriting opportunities.

Healthy Station Project: Creating Measures of Success for Emerging and Minority Stations, National Federation of Community Broadcasters: Under this project, representative of four stations will receive intensive training and consultation on issues of governance, programming and fund-raising to address long-term developmental goals. In addition, four 2-day regional leadership workshops, each accommodating 25 participants, will focus on management team building.

KDNA-FM Rural Training Program, Northwest Chicano Radio Network: A Spanish-language radio training program to cultivate producers for the Satélite network and local programming. Training manuals and tapes will be created for long-term use.

Latino Producers Intern Program, Phase 2, Radio Bilinguë, Inc.: A six-week hands-on reporting and production internship, conducted in Spanish in the production studios of Radio Bilinguë, for 12 station-based and independent producers. Goals are to increase the pool of Spanish-speaking reporter/producers and to strengthen Latino stations' local programming and production capabilities.

Native Station On-Site Workshop, Indigenous Broadcast Center: An 18-month on-site training initiative in production, audio engineering and basic reporting to enhance local programming and position Native stations to contribute to the 24-hour American Indian on Satellite network (AIROS).

Native stations from 7 states are participating, including KIDE/Hoopa, California; KSUT/Ignacio, Colorado; KABR/Magdalena and KTDB/Pine Hill in New Mexico; KEYA/Belcourt, North Dakota; KWSO/Warm Springs, Oregon; KILI/Porcupine and KINI/St. Francis in South Dakota; and WOJB/Hayward, Wisconsin.

PTV Ready to Learn Family Times Newsletter, WGTE-TV: Supports additional issues of newsletter for families and child care providers that complements the PTV Ready to Learn service on PBS. The newsletter provides a schedule of all children's programs along with tools and techniques to enhance learning for children ages 2 to 6, and targets low-income families.

PTV, The Ready to Learn Service on PBS, Public Broadcasting Service: Grants for 11 Ready to Learn model site stations that support a full-time outreach person and distribution of ancillary materials and training to improve the delivery and effectiveness of services designed to help all children start school ready to learn.

WIPR-TV State-of-the-Art Production Training, Puerto Rico Public Broadcasting Corporation: A station-specific training project in production, direction, lighting and post-production techniques. The goals are to develop a team of producers and directors that create programming that can contribute to the national schedule while creating long-term training plan. Eight short courses and manuals will be developed in Spanish for long-term use.

System Equal Employment Opportunity Support Office

The Corporation's System EEO Support office administers a number of programs, services and activities to strengthen the EEO programs at public television and radio stations, and to encourage and facilitate contact between stations and prospective employees of color.

The Diversity 2000 Television Initiative is a major undertaking for public television, jointly conducted by CPB and America's Public Television Stations. The project is centered around the Jump Start Support Program, a matching grant program to stimulate innovations at the station level to advance work force diversity. Last year, the program supported minority student internships and apprenticeship programs developed by 22 public television stations, along with a ten-station summer paid internship program organized by the Pacific Mountain Network.

Diversity 2000 activities also includes publication and distribution of a quarterly newsletter emphasizing successful efforts to increase diversity; publication of a primer of successful Equal Employment Opportunity (EEO) programs and successful diversity management practices; and progress reports to help stations assess their EEO performance and progress.

The Diversity 2000 Radio Initiative, an outgrowth of the successful television project, is also underway. Last year saw development of the Next Generation Project, a public radio leadership program that matches mentors drawn from public radio's leadership with younger professionals and managers of diverse backgrounds. The goal is to help provide the tools and experienced advice these younger managers need to develop their careers.

EEO Outreach and Recruitment Assistance supports recruiting activities at minority media fairs. CPB played a major role during Unity '94, a historic gathering of all four minority journalist associations, including the Asian American Journalists Association, the National Association of Black Journalists, the National Association of Hispanic Journalists and the Native American Journalists Association, attended by over 5,000 journalists. CPB sponsored and coordinated recruiting efforts by more than 30 public radio and television stations, and organized two special events, including an address by the CPB President.

CPB supported recruiting efforts at seven other minority job fairs around the country as well.

Affordable Career Development Project is a new pilot program to enable public broadcasting journalists, particularly women and minorities, to enhance their skills. The project provides partial underwriting for attendance at seminars organized by the National Press Foundation's Washington Journalism Center and the Poynter Institute for Media Studies. 37 journalists received CPB Fellowships to attend 10 seminars in 1994.

Multicultural Producers Forum and **Producers of Culturally Diverse Programming Forum** help ensure that public broadcasting remains as open as possible to the contributions and full participation of producers and directors of culturally diverse programming. CPB provides financial assistance for qualifying producers and directors to attend the Multicultural Producers Forum at the Public Radio Conference, and the Producers of Culturally Diverse Programming Forum at the Public Television Meeting.

The assistance includes meeting fees, reimbursement for reasonable lodging costs and partial reimbursement of transportation expenses. Assistance is provided to approximately 80 people for the two annual gatherings.

Public Broadcasting Job Line (202-393-1045) announces job opportunities in public television and public radio around the clock, and receives over 1,000 calls a week.

Research

CPB regularly undertakes national audience research such as that which forms the basis for this report. The Corporation has devoted significant resources to developing reliable information regarding minority and diverse audiences on behalf of both public television and public radio stations which is shared throughout the system. Much of that information is presented in the section on Audiences' Use of Programming.

Other Grant Programs

CPB administers a number of other grant programs that are not specifically designed to benefit diversity within the system. However, because diversity is such a fundamental part of public broadcasting, these programs often do help enhance diversity as well.

Management Consulting Service

This program broadly assists in the development of public broadcasting by providing technical assistance and management training, encouraging innovative approaches to audience building and increasing station managerial and operational capacity. Eight

public radio stations controlled and managed by minorities used MCS assistance to conduct training for their staff and volunteers during 1994.

Public Radio Signal Extension Project

This program provides financial assistance to CPB-supported public radio stations for the extension of their signals to adjacent areas that are not served by public radio, and funds the legal, engineering and marketing costs associated with the preparation of applications to the FCC.

Employment, Hiring, and Training

Each year the Corporation conducts a survey of recipients of its station grants to gather data on the size and composition of the public broadcasting workforce. The survey data on employment and hiring cited here include only full-time employees of public radio and television stations located within the 50 United States and the District of Columbia. The figures cited for public radio include only the employees who work solely at public radio stations; the figures cited for public television include both employees of public television stations and employees who work at both a public radio and television station, dividing their time between them. No employees of stations in Puerto Rico or other outlying territorial possessions are included, nor are any part-time employees anywhere in the system. Data concerning job openings are presented for both full-time and part-time positions, and for territories as well as states and the District of Columbia.

Overall, minority employment at public radio stations grew at a significantly higher rate than overall employment from 1994 to 1995. Minority employment at public television stations decreased slightly, at a slightly greater rate than overall employment.

Station Employment, 1994-1995

	January 1994	January 1995	% Change 1994-1995
Radio:			
Minority	656	682	4.0%
Total	3,745	3,803	1.5%
Percent Minority	17.5%	17.9%	
Television:			
Minority	2,069	2,057	-0.6%
Total	10,726	10,703	-0.2%
Percent Minority	19.3%	19.2%	

Members of Congress seeking statistical information from the Corporation have tended to focus on stations that have reported no minority full-time employees at all, when the station is located in an area where the minority workforce is greater than five percent of the total.[8]

Number of Stations With No Minority Full-Time Employees, 1994-1995

	1994	1995	% Change 1994-1995
Radio	106	101	-4.7%
Television	11	13	18.2%

The Corporation annually gathers employment data from three national public broadcasting organizations: CPB itself, the Public Broadcasting Service, and National Public Radio. Overall, minority employment decreased by 5.3 percent among all staff and 3.4 percent among officials and managers. Total employment dropped a similar percent among all staff (6.0 percent) and a much larger percent (21.5 percent) among officials and managers.

Employment by Other Public Broadcasting Organizations, 1994-95

	January, 1994			January, 1995			% Change
	Minority	Total	Percent Minority	Minority	Total	Percent Minority	Min. Employment 1994-95
Officials/Managers	29	163	17.8%	28	128	21.9%	-3.4%
All Staff	262	813	32.2%	248	764	32.5%	-5.3%

Overall, minority hiring rates continued to outpace overall minority employment rates in 1994. While minorities constituted 17.9 percent of full-time employees in radio in January of 1995, 25.8 percent of those hired in 1994 were members of minority groups. In television, where 19.2 percent of employees were minorities in January 1995, 25.3 percent of new hires during 1994 were minorities.

Hiring, 1993-1994

	1993			1994		
	Total	Minorities	% Minority	Total	Minorities	% Minority
New Hires:						
Radio	535	126	23.6%	566	146	25.8%
Television	1,411	374	26.5%	1,416	358	25.3%

Total job openings, reported for both full-time and part-time positions, increased in both the domestic United States and outlying territories in calendar year 1994.

Job Openings, 1993-1994

	1993	1994	% Change 1993-94
Domestic United States:			
Radio	1,438	1,485	3.3%
Television	3,271	3,510	7.3%
Outlying Territories :			
Radio	3	9	200.0%
Television	27	42	55.6%

Minority-Controlled Stations

The Corporation considers a station minority-controlled if at least 50 percent of its full-time employees and 50 percent of its governing board are members of minority racial or ethnic groups.[9] A minority-controlled station is classified as multicultural when no single minority group comprises 50 percent of its employment or governing board. Under these criteria, the following radio and television stations qualify as minority-controlled:

RADIO

African-American:

- WJAB-FM Huntsville, AL
- WVAS-FM Montgomery, AL
- WDCU-FM Washington, DC
- WCLK-FM Atlanta, GA
- KBBG-FM Waterloo, IA
- WWOZ-FM New Orleans, LA
- WEAA-FM Baltimore, MD
- WESM-FM Princess Anne, MD
- WURC-FM Holly Springs, MS
- WJSU-FM Jackson, MS
- WPRL-FM Lorman, MS
- KJLU-FM Jefferson City, MO
- WBGO-FM Newark, NJ
- WRVS-FM Elizabeth City, NC
- WFSS-FM Fayetteville, NC
- WZRU-FM Roanoke Rapids, NC
- WSHA-FM Raleigh, NC
- WCSU-FM Wilberforce, OH
- KPVU-FM Prairie View, TX
- WNSB-FM Norfolk, VA

Total: 20

Hispanic:

- KSJV-FM Fresno, CA
- KBBF-FM Santa Rosa, CA
- KUVO-FM Denver, CO
- WDNA-FM Miami, FL
- WLCH-FM Lancaster, PA
- KMBH-FM Harlingen, TX
- KDNA-FM Granger, WA

Total: 7

Native American:

- KBRW-AM Barrow, AK
- KYUK-AM Bethel, AK
- KCUK-FM Chevak, AK
- KZPA-AM Fort Yukon, AK
- KIYU-AM Galena, AK
- KOTZ-AM Kotzebue, AK
- KSKO-AM McGrath, AK
- KNSA-AM Unalakleet, AK
- KNNB-FM Whiteriver, AZ
- KIDE-FM Hoopa, CA
- KSUT-FM Ignacio, CO
- KCIE-FM Dulce, NM
- KABR-AM Magdalena, NM
- KTDB-FM Pine Hill, NM
- KSHI-FM Zuni, NM
- KEYA-FM Belcourt, ND
- KMHA-FM New Town, ND
- KILI-FM Porcupine, SD
- WOJB-FM Hayward, WI

Total: 19

Multicultural:

- KPFK-FM Los Angeles, CA
- WPFW-FM Washington, DC
- WRFG-FM Atlanta, GA
- KCEP-FM Las Vegas, NV
- WBAI-FM New York, NY

Total: 5

Total Radio: 51

TELEVISION:

Asian-American/Pacific Islander:
Hawaii Network

African-American:
WHMM-TV Washington, DC
KMTP-TV San Francisco, CA

Hispanic:
KMBH-TV Harlingen, TX

Multicultural Racial/Ethnic Composition:
KLCS-TV Los Angeles, CA
WYCC-TV Chicago, IL

Native American:
KYUK-TV Bethel, AK

Total Television: 7

Minority-Controlled Public Radio Stations as a Group

Because there are so few minority-controlled public television stations, the analysis that follows will concentrate on radio stations only. As a group, minority-controlled radio stations are smaller on average than are all public radio stations, both in terms of financial measures and employment:[10]

Financial and Employment Measures by Control of Public Radio Station

	Minority Controlled Stations	Non-Minority Controlled Stations
Median Gross Income	$475,659	$841,170
Median Operating Expenditures	$490,094	$883,649
Average Full Time Employment	6.5	9.9

Employment at Minority-Controlled Public Radio Stations

Overall, the 51 minority-controlled public radio stations account for 38 percent of all minority employment in the public radio system. The absolute number of minorities employed at minority-controlled radio stations has increased five percent from 1994.

Minority Employment by Control of Public Radio Station
January 1994 to January 1995

	January, 1994			January, 1995		
	Minority Controlled	Non-Minority Controlled	All Public Radio	Minority Controlled	Non-Minority Controlled	All Public Radio
Total full-time employment	311	3,434	3,745	334	3,469	3,803
Minority Employment	252	404	656	262	420	682
Percent of Total Minorities	38%	62%	100%	38%	62%	100%

Minority-controlled stations continue to employ a disproportionately large percentage of members of minority racial and ethnic groups, and they lead the public radio system in the employment of station officials.

Race/Ethnicity of Employees by Control of Public Radio Station
All Employees, January 1995

	Race/Ethnicity of Employee											
	African-Amer.		Hispanic		Native Amer.		Asian/Pac. Isl.		Non-Minority		Total	
Control of Station:	Number	Pct of Total	Number	Pct of Total	Number	Pct of Total	Number	Pct of Total	Number	Pct of Total	Number	Pct of Total
African- Amer.	123	31.1%	1	0.7%	0	0.0%	3	5.1%	20	0.6%	147	3.9%
Hispanic	2	0.5%	43	28.9%	0	0.0%	2	3.4%	10	0.3%	57	1.5%
Native Amer.	2	0.5%	2	1.3%	49	62.8%	2	3.4%	32	1.0%	87	2.3%
Multicultural	27	6.8%	3	2.0%	1	1.3%	2	3.4%	10	0.3%	43	1.1%
Non-Minority	242	61.1%	100	67.1%	28	35.9%	50	84.7%	3049	97.7%	3,469	91.2%
Total	396	100.0%	149	100.0%	78	100.0%	59	100.0%	3,121	100.0%	3,803	100.0%

Race/Ethnicity of Employees by Control of Public Radio Station
Officials Only, January 1995

	Race/Ethnicity of Employee											
	African-Amer.		Hispanic		Native Amer.		Asian/Pac. Isl.		Non-Minority		Total	
Control of Station:	Number	Pct of Total	Number	Pct of Total	Number	Pct of Total	Number	Pct of Total	Number	Pct of Total	Number	Pct of Total
African- Amer.	33	47.1%	0	0.0%	0	0.0%	2	22.2%	5	0.9%	40	5.5%
Hispanic	0	0.0%	11	45.8%	0	0.0%	0	0.0%	2	0.3%	13	1.8%
Native Amer.	1	1.4%	2	8.3%	21	65.6%	0	0.0%	9	1.5%	33	4.6%
Multicultural	9	12.9%	0	0.0%	0	0.0%	1	11.1%	0	0.0%	10	1.4%
Non-Minority	27	38.6%	11	45.8%	11	34.4%	6	66.7%	572	97.3%	627	86.7%
Total	70	100.0%	24	100.0%	32	100.0%	9	100.0%	588	100.0%	723	100.0%

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Program Production at Minority-Controlled Public Radio Stations

Although they constitute a relatively small percentage of overall minority employment, minority-controlled radio stations continue to be a leading source of minority-produced station programming and contribute far more than their proportional share of minority programming decision makers, the station leaders who make decisions on the production, acquisition and scheduling of programs.

Race/Ethnicity of Employees by Control of Public Radio Station
Major Programming Decision Makers, January, 1995

	Race/Ethnicity of Employee											
	African-Amer.		Hispanic		Native Amer.		Asian/Pac. Isl.		Non-Minority		Total	
Control of Station:	Number	Pct of Total	Number	Pct of Total	Number	Pct of Total	Number	Pct of Total	Number	Pct of Total	Number	Pct of Total
African- Amer.	47	44.8%	0	0.0%	0	0.0%	2	20.0%	6	0.6%	55	4.9%
Hispanic	0	0.0%	17	36.2%	0	0.0%	0	0.0%	0	0.0%	17	1.5%
Native Amer.	0	0.0%	2	4.3%	24	58.5%	0	0.0%	17	1.8%	43	3.8%
Multicultural	13	12.4%	1	2.1%	0	0.0%	1	10.0%	2	0.2%	17	1.5%
Non-Minority	45	42.9%	27	57.4%	17	41.5%	7	70.0%	900	97.3%	996	88.3%
Total	105	100.0%	47	100.0%	41	100.0%	10	100.0%	925	100.0%	1,128	100.0%

The 51 minority-controlled public radio stations also contributed more than half of the hours of programming produced by minorities in Fiscal Year 1994. This represents a small (2.7 percent) increase in absolute number of hours produced by minority-controlled stations.

Hours of Programming Produced by Minorities
By Control of Public Radio Station, FY 1993-1994

	FY 1993		FY 1994		% Change
Control of Station:	Hours Produced by Minorities	Percent of Total	Hours Produced by Minorities	Percent of Total	in Hours, 1993-94
African-American	152,890	37.5%	115,008	27.4%	-24.8%
Hispanic	31,888	7.8%	44,497	10.6%	39.5%
Native American	41,822	10.3%	45,220	10.8%	8.1%
Multicultural	N/A	N/A	32,825	7.8%	N/A
Nonminority	181,397	44.5%	181,424	43.3%	0.0%
Total	407,997	100.0%	418,974	100.0%	2.7%

Minority Grant Incentives

In Fiscal Year 1994, the Corporation instituted a series of grant incentive programs designed to provide substantial grant increases to those public radio stations providing significant service to minority communities.[11] Forty-eight public radio stations that qualified for the incentives in Fiscal Year 1995.

Minority Stations Serve Minority Audiences

Finally, while minority-controlled stations are a relatively small segment of all public radio stations, they account for a substantial portion of the minority audience. Twenty-one of the minority-controlled stations account for more than 42 percent of the African-Americans listening to public radio. Minority-controlled stations also account for 28 percent of the total Hispanic listening to public radio.

Footnotes

[1] In all of the tables the category "White" refers to White Non-Hispanic population.

[2] While immigrants comprised a greater share of the population in the early part of this century, the number of recent immigrants is at an historical high.

[3] "Using Captioned Television to Improve the Reading Proficiency of Language Minority Students," research study conducted for the National Captioning Institute.

[4] In metropolitan areas where Arbitron provides data on African-American and Hispanic listening, minority average quarter hours (AQH) and cume can be compared to the total population AQH and cume for the station. The percentage of minority listeners to the station can also be compared to the percentage of minority population in the market.

[5] Scarborough market data for 1993 was purchased for New York, Los Angeles, San Francisco, Chicago, Washington, DC and Seattle.

[6] In 1993, the Hispanic composition in the Los Angeles market was 16.0 percent. In 1994, the Hispanic composition in the Los Angeles market was 15.2 percent.

[7] In prior years data were collected during February. Because the broadcast of the Winter Olympics affects viewing data, it was decided to use data from November 1993 instead of February 1994. For consistency, subsequent reports are from November. Asian data cited here are from November 1993 because the Asian data from 1994 were not available in time for publication.

[8] 1995 totals include eighteen radio stations with two or fewer full-time employees; 1994 totals include sixteen such radio stations.

[9] Exceptions are made for two radio stations that do not have minority-controlled governing boards but are licensed to historically Black colleges, and for six radio stations and one television station that are controlled by Native Americans but have less than 50 percent minority staff. In addition, three radio and six television stations located outside the domestic United States, and two expansion radio stations that have minority-controlled boards but no full-time employees, are not included in this analysis.

[10] Financial data are for Fiscal Year 1993 and are available for CSG stations only.

[11] Stations meeting two or more of the following criteria are eligible for minority incentive grants of up to 50 percent of their NPPAG, CSG, and/or Station Development (Step) grants: (1) 50 percent or more minority full-time employment, (2) 50 percent or more minority membership on the governing board (this requirement is waived for stations licensed to historically Black colleges); and (3) a measured minority audience of at least 35 percent for two consecutive years. Stations meeting the audience criterion only are eligible for a smaller incentive; Native American-controlled stations are assumed to meet all three criteria.

Corporation for Public Broadcasting
Sex and Ethnicity of Employees of Public Broadcasting Stations
Located in the Domestic United States
By Job Category, January, 1995

	Female					Male							
Job Category	African American	Hispanic	Native American	Asian American	Non-Minority	African American	Hispanic	Native American	Asian American	Non-Minority	Grand Total	Total Female	Total Minority
Public Radio													
Radio, Full Time:													
Officials	27	8	15	4	172	43	16	17	5	416	723	226	135
Managers	48	13	8	7	303	34	21	6	8	456	904	379	145
Professionals	80	29	10	17	541	87	31	13	12	787	1,607	677	279
Technicians	13	3	2	1	69	17	7	1	0	182	295	88	44
Sales	0	0	0	0	8	3	0	1	0	13	25	8	4
Office and Clerical	38	16	4	5	157	3	4	1	0	16	244	220	71
Skilled Crafts Workers	0	0	0	0	0	0	0	0	0	0	0	0	0
Semi-Skilled Operatives	0	0	0	0	0	0	0	0	0	0	0	0	0
Unskilled Laborers	0	0	0	0	0	0	0	0	0	0	0	0	0
Service Workers	1	0	0	0	0	2	1	0	0	1	5	1	4
Subtotal, Radio Full-Time	207	69	39	34	1,250	189	80	39	25	1,871	3,803	1,599	682
Radio, Part-Time:													
Officials	0	1	0	0	6	0	2	0	0	15	24	7	3
Managers	4	2	3	0	29	4	1	3	1	26	73	38	18
Professionals	58	20	16	6	497	126	31	14	13	758	1,539	597	284
Technicians	24	6	3	7	238	64	15	6	13	517	893	278	138
Sales	8	1	0	0	39	4	1	0	1	29	83	48	15
Office and Clerical	42	8	8	12	250	10	9	1	4	90	434	320	94
Skilled Crafts Workers	3	2	8	1	14	4	3	4	2	31	72	28	27
Semi-Skilled Operatives	7	4	1	1	24	2	7	2	1	55	104	37	25
Unskilled Laborers	0	0	0	0	0	0	0	0	0	1	1	0	0
Service Workers	0	1	3	0	1	2	1	7	0	2	17	5	14
Subtotal, Radio Part-Time	146	45	42	27	1,098	216	70	37	35	1,524	3,240	1,358	618
Total, Radio	353	114	81	61	2,348	405	150	76	60	3,395	7,043	2,957	1,300

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Corporation for Public Broadcasting
Sex and Ethnicity of Employees of Public Broadcasting Stations
Located in the Domestic United States
By Job Category, January, 1995

Public Television													
Television, Full-Time:													
Officials	18	13	1	5	227	27	17	3	2	562	875	264	86
Managers	54	25	8	17	617	44	21	4	14	677	1,481	721	187
Professionals	215	92	25	72	1489	163	83	11	50	1597	3,797	1,893	711
Technicians	111	35	4	18	451	204	89	12	42	1707	2,673	619	515
Sales	7	1	0	6	70	1	2	0	0	39	126	84	17
Office and Clerical	222	89	10	59	990	50	22	1	7	115	1,565	1,370	460
Skilled Crafts Workers	0	0	0	0	4	4	4	0	2	55	69	4	10
Semi-Skilled Operatives	1	1	0	0	0	2	1	0	1	7	13	2	6
Unskilled Laborers	0	0	0	0	1	1	0	0	0	3	5	1	1
Service Workers	5	3	1	0	7	33	16	0	6	28	99	16	64
Subtotal, Television Full-Time	633	259	49	177	3,856	529	255	31	124	4,790	10,703	4,974	2,057
Television, Part-Time:													
Officials	0	0	0	0	8	0	0	0	0	26	34	8	0
Managers	1	0	0	0	35	0	1	0	0	22	59	36	2
Professionals	19	12	4	18	307	15	15	4	8	217	619	360	95
Technicians	47	24	7	30	342	95	58	11	35	848	1,497	450	307
Sales	17	7	7	3	183	14	10	5	0	96	342	217	63
Office and Clerical	81	29	4	27	457	27	8	0	8	100	741	598	184
Skilled Crafts Workers	2	1	0	0	8	3	0	0	0	16	30	11	6
Semi-Skilled Operatives	1	4	0	0	36	5	5	0	0	59	110	41	15
Unskilled Laborers	0	0	0	0	1	1	1	0	0	9	12	1	2
Service Workers	7	2	5	0	34	16	3	3	1	38	109	48	37
Subtotal, Television Part-Time	175	79	27	78	1,411	176	101	23	52	1,431	3,553	1,770	711
Total, Television	808	338	76	255	5,267	705	356	54	176	6,221	14,256	6,744	2,768

Corporation for Public Broadcasting
Sex and Ethnicity of Employees of Public Broadcasting Stations
Located in Outlying Territorial Possessions
By Job Category, January, 1995

	Female					Male							
Job Category	African American	Hispanic	Native American	Asian American	Non-Minority	African American	Hispanic	Native American	Asian American	Non-Minority	Grand Total	Total Female	Total Minority
Public Radio													
Radio, Full Time:													
Officials	0	0	0	0	0	0	3	0	1	2	6	0	4
Managers	0	0	0	0	0	0	3	0	0	0	3	0	3
Professionals	0	7	0	0	0	0	14	0	0	0	21	7	21
Technicians	0	2	0	0	0	0	15	0	0	0	17	2	17
Sales	0	0	0	0	0	0	0	0	0	0	0	0	0
Office and Clerical	0	2	0	0	0	0	0	0	0	0	2	2	2
Skilled Crafts Workers	0	0	0	0	0	0	0	0	0	0	0	0	0
Semi-Skilled Operatives	0	0	0	0	0	0	0	0	0	0	0	0	0
Unskilled Laborers	0	0	0	0	0	0	0	0	0	0	0	0	0
Service Workers	0	0	0	0	0	0	2	0	0	0	2	0	2
Subtotal, Radio Full-Time	0	11	0	0	0	0	37	0	1	2	51	11	49
Radio, Part-Time:													
Officials	0	0	0	0	0	0	0	0	0	0	0	0	0
Managers	0	1	0	0	0	0	0	0	0	0	1	1	1
Professionals	0	8	0	0	0	0	4	0	0	0	12	8	12
Technicians	0	0	0	0	0	0	7	0	0	0	7	0	7
Sales	0	0	0	0	0	0	0	0	0	0	0	0	0
Office and Clerical	0	0	0	0	1	0	0	0	0	0	1	1	0
Skilled Crafts Workers	0	0	0	0	0	0	0	0	0	0	0	0	0
Semi-Skilled Operatives	0	0	0	0	0	0	0	0	0	0	0	0	0
Unskilled Laborers	0	0	0	0	0	0	0	0	0	0	0	0	0
Service Workers	0	0	0	0	1	0	0	0	0	0	1	1	0
Total, Radio Part-Time	0	9	0	0	2	0	11	0	0	0	22	11	20
Total, Radio	0	20	0	0	2	0	48	0	1	2	73	22	69

Corporation for Public Broadcasting
Sex and Ethnicity of Employees of Public Broadcasting Stations
Located in Outlying Territorial Possessions
By Job Category, January, 1995

Public Television													
Television, Full-Time:													
Officials	1	5	0	1	0	1	11	0	0	0	19	7	19
Managers	2	6	0	2	1	0	17	0	4	2	34	11	31
Professionals	1	13	0	5	0	2	18	0	8	1	48	19	47
Technicians	0	9	0	5	0	8	88	0	20	1	131	14	130
Sales	0	2	0	0	1	0	0	0	0	0	3	3	2
Office and Clerical	2	24	0	4	0	0	14	0	0	0	44	30	44
Skilled Crafts Workers	0	0	0	0	0	0	4	0	0	0	4	0	4
Semi-Skilled Operatives	0	0	0	0	0	0	5	0	5	0	10	0	10
Unskilled Laborers	0	0	0	0	0	0	9	0	0	0	9	0	9
Service Workers	1	0	0	0	0	0	0	0	1	0	2	1	2
Total, Television Full-Time	7	59	0	17	2	11	166	0	38	4	304	85	298
Television, Part-Time													
Officials	0	0	0	0	0	0	0	0	0	0	0	0	0
Managers	0	0	0	0	0	0	0	0	0	0	0	0	0
Professionals	0	0	0	0	0	2	0	0	0	0	2	0	2
Technicians	0	0	0	0	0	0	1	0	2	0	3	0	3
Sales	0	0	0	0	0	0	0	0	0	1	1	0	0
Office and Clerical	0	0	0	0	1	0	0	0	0	0	1	1	0
Skilled Crafts Workers	1	0	0	0	0	3	0	0	0	0	4	1	4
Semi-Skilled Operatives	0	0	0	0	0	0	0	0	0	0	0	0	0
Unskilled Laborers	0	0	0	0	0	0	0	0	0	0	0	0	0
Service Workers	0	0	0	0	0	0	0	0	0	0	0	0	0
Total, Television Part-Time	1	0	0	0	1	5	1	0	2	1	11	2	9
Total, Television	8	59	0	17	3	16	167	0	40	5	315	87	307

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